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# विष्णुधर्मोत्तर-पुराणे

तृतीयखण्डस्य द्वितीयो भागः ।

# VIṢṆUDHARMOTTARA - PURĀṆA

## THIRD KHAṆḌA

Vol. II

( Introduction, Appendixes, Indexes etc. )

( A study on a Sanskrit text of Ancient Indian Arts )

By

Dr. Priyabala Shah

M.A., Ph.D. ( Bom. ), D.Litt. ( Paris )

*Prof. & Head of the Department of Ancient Indian Culture,*  
H. K. Arts College, Ahmedabad



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*TO*  
*THE SACRED MEMORY*  
*OF*  
*MY MOTHER, KALAVATI*

## FOREWORD

This is the Second Volume of the *Viṣṇudharmottara Purana*, Khanda III, being published as G O S , no 137 The First Volume containing the text was out in 1958 as G O S , no 130

The present volume discusses critically the subject matter of this important portion of the *Viṣṇudharmottara Purana* dealing mainly with the topics of fine arts including literary art, architecture, sculpture, painting and dancing Dr Priyabala Shah has given a thorough study of the various chapters of the original text, and has also appended several indexes of technical terms which will be very useful for purposes of reference We hope that these two volumes—text of *Viṣṇudharmottara*, Khanda III, and its critical study—will be welcomed by all students of Ancient Indian Art and Culture

We are thankful to the University Grants Commission and the Government of Gujarat for financial assistance in publishing the volumes in the Gaekwad's Oriental Series

Oriental Institute,  
Baroda  
July 1, 1961.

B J SANDESARA  
*Director*

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## PREFACE

I began my work on a thesis on Visnudharmottara Purāna in 1948. While reading for the M A degree in Ancient Indian Culture of the Bombay University, I got very much interested in the study of Fine Arts of Ancient India as well as the literary material pertaining to them. The search for such literary material led me to the study of the Purānas which, as is well known, contain chapters on various arts. My intention, in the beginning, was to take as the subject of my thesis 'materials for the study of fine arts in the Purānas'. But when I made a preliminary survey of the Purānas, I found that the material was too vast to be treated in a thesis. So I selected Visnudharmottara for the purpose, because comparatively speaking it contained the most exhaustive treatment of various arts and crafts practised in Ancient India. My thesis consisted of a critical edition of Adhyāyas 1 to 88 of the third khanda of the Visnudharmottara and an introduction discussing the varied material of the text in its archaeological, historical and cultural setting. I was awarded the degree of Ph D for this work in 1951 by the University of Bombay.

Smt Hansaben Mehta, who was the Vice-Chancellor of the M S University of Baroda at the time, showed keen interest in this work of mine and was good enough to take the trouble of going through the thesis. She told me that she would be glad to have this work for publication in the G O Series. This was a matter of joy to me and I undertook to revise the introduction and critically edit the remaining thirty adhyāyas to complete the third khanda of Viṣṇudharmottara.

The work is being published in two volumes. The first containing the text and critical notes is already out. This second volume contains introduction as well as the indexes and the appendixes.

My main concern in this work being the study of arts, I have thought it proper to omit grammatical and lexical material from my discussion, so also the matter pertaining to logic. These would require a different type of study and approach.

In dealing with the subject-matter of the text, I have found the order of the original useful, so I have in the main followed it. I take up each topic as presented in one or more adhyāyas and give an analytical review of the same and try to correlate it with relevant archaeological, historical and literary information.

I am much indebted to the previous workers in this field of research, particularly to Dr Stella Kramrisch. I have acknowledged my debt to them in the foot-

notes But for their pioneering work, I would not have been able to do what little I have done

\* \* \* \*

It is a pleasant duty to express gratitude to teachers and friends who discussed with me various topics and aspects of the subject and gave me the benefit of their valuable criticism

I pay my respects to Prof K V Abhyankar who was one of my guides for this thesis and express my most sincere thanks to him for helping me throughout my work

I particularly offer my homage to my teacher and guide, Prof Rasiklal C Parikh, Director of the B J Institute, Gujarat Vidya Sabha Ahmedabad He, in spite of his immense pre occupations, always finds time to guide his students in their research work The time spent in his company at the Institute as well as at his residence has been very fruitful for my work and study I revised this entire work under his guidance and his suggestions were very useful in improving it

Dr V S Agrawal and Dr Motichanda spared their valuable time for me for going carefully through the whole Citrasutra of the text I am thankful to them for this kindness

Dr V Raghavan has always been prompt in replying to my queries regarding various topics I am thankful to him for this kindness

I am grateful to Prof P K Gode for giving me facilities to study the Śaradā Ms of the Viṣṇudharmottara lying in the Bhandarkar Oriental Research Institute, Poona

I am very much obliged to Muni Shri Kalyanavijayaji, who helped me in editing the chapters on Prasadalakṣana and who took me round the Hathising Jain temple of Ahmedabad to explain to me various architectural terms by pointing out the various parts of the temple

I am also grateful to Muni Shri Punyavijayaji for guidance and various kinds of suggestions I express my thanks to Prof Bhandari Prof K K Shastri, Prof Nagardas Bambhaniya Dr J S Jetly and Shri Ravishankar Raval for various kinds of help

I am thankful to the University of Bombay for giving me permission to publish this work

For the publication of the first volume without much delay, I am indebted to Prof G H Bhatt the then director and to Dr U P Shah, deputy director of the Oriental Institute, Baroda

Shri A Ghosh the Director General of Archaeology in India kindly permitted me in the first volume to print the photographs of the Śaradā script manuscript lying in the Central Archaeological Library, New Delhi

Finally, I take this opportunity of recording my thanks to my friend, Dr B J Sandesara, now the Director of Oriental Institute of the M S University of Baroda and the General Editor of the Gaekwad's Oriental Series. His unfailing courtesy and help are responsible for the prompt publication of this work.

I cannot end this preface before once more expressing my sense of gratitude to Smt Hansaben Mehta whose keen interest in my work and kindness to me have made possible the publication of these volumes in this well known series.

Ahmedabad,  
25-4-1961

PRIYADALA SHAI

#### ABBREVIATIONS

A D	— Abhinaya Darpana
E H I	— Elements of Hindu Iconography—Gopinath Rao
K D	— Kāvya-darśa of Daṇḍin
K L	— Kāvya-lamkāra of Bhamaha
K S	— Kāmasūtra
N S	— Nijva Śāstra
V D	— Visnudharmottara
V S	— Vaiṣṇavism Śaivism and Minor Religious Systems—R. G. Bhandarkar
S H M	— Shree Hanu Mukāṇḍa
S R	— Saṅgita Ratnākara

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 HARṢACARITA—of Bana

## Pali

PĀIASADDAMAHAṆNAVO

## Prakrit

ABHIDHĀNARĀJENDRA  
 RĀYAPASENIYASŪTTA  
 BHAGAVATĪSŪTRA  
 ANUYOGADVĀRASŪTRA

## Marathi

PURĀNA NIRĪKSANA—by T G Kale

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RUPAM No 37 and 40

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## ORIGIN OF IMAGE-MAKING AND TEMPLE-BUILDING AND INTERDEPENDENCE OF ARTS

### (i) Origin of image-making

As said in the introduction to the Sanskrit text ( Vol I ), the importance of khanda III of Visnudharmottara lies in the incorporation of traditions regarding arts as they were practised in Ancient India, particularly the Gupta Age. In fact, I have called the work a treatise on arts.

It is interesting to know how the subject of fine arts is introduced as an important matter of study. It is related to the primary urge of man of seeking happiness here and hereafter.

King Vajra puts the question "What would obtain for him great happiness in this and the other world" ( Ad 1, Ślo 1 ) ? Without hesitation Mārkaṇḍeya answers the question "anyone desiring the best of the two worlds must worship gods ( Devatā pūjanam )". Then he dilates upon it. There are two ways of worship, one Antarvedi, the other Bahirvedi. The first is concerned with the sacrificial cult, the other with vows of abstinence, fasting etc. All those heavens which are attained by sacrificial acts ( Iṣṭa ) and charitable deeds ( āpūrta ), if desired, can be obtained by building a temple for gods. The merit of Iṣṭa and āpūrta is to be found in this single act.

Mārkaṇḍeya then emphasizes the importance of building temples, particularly in the kali age. "In the former three ages—Kṛta, Tretā and Dvāpara

<sup>1</sup> Compare — कृते तु देवायुतसे विधान नाभवत् क्षितौ ।

केवलं तु तदा ह्यासन् प्रत्यक्षेण नराधिप ॥ १ ॥

प्रत्यक्षेणापि पश्यन्तस्त्रेताद्वापरयोजना ।

देवानां प्रतिमा कृत्वा पूजयन्ति यथाविधि ॥ २ ॥

गृहे प्रतिष्ठा तत्रापि त्रेताया तु प्रवर्तिता ।

द्वापरे चाप्यरण्येषु ऋषिभिस्तु ततः कृता ॥ ३ ॥

तेषां सम्पूजनं नित्यं सिद्धंस्तु क्रियते नृप ।

प्रतिष्ठामात्रकरणाभिर्गृता ऋषयस्तु ते ॥ ४ ॥

कलौ प्रवृत्तं सर्वोऽयं प्रतिष्ठाकरणे जनः ।

ज्ञानं परं कृतयुगे त्रेताया न तपः परम् ॥ ५ ॥

द्वापरे तु तथा ह्येव प्रतिष्ठा तु कलौ युगे ।

देवतदेवमूर्त्तानि नगरानि कलौ युगे ॥ ६ ॥ [ अ. १३ ]

men were able to see a god directly but in the kali age men have lost that faculty, therefore they have to worship them (gods) in an image. Even in former ages when a god was visible, men used to worship him in a particular image. So a man of learning should worship a well formed (surūpā) image because it is to such an image that a deity becomes proximate. Anyway he must avoid an image uncanonically made."

An image of divinity has to be installed in a temple and so temple building itself becomes a meritorious act. So Mārkaṇḍeya declares

प्रासादकरणं पुण्यं देवार्चनं तथा ।

सुरार्चपूजनं पुण्यं तत्र पुण्या नमस्कृत्या ॥ ११ ॥ [ अ १ ]

"To build a temple is meritorious, so is the making of an image of a deity. Meritorious is the worship of a divine image and so is its adoration."

Thus the social motive of seeking happiness here and the religious motive of hereafter or rather the religious motive of seeking happiness here and hereafter become forces in the development of the arts of image making and temple-building in other words of Sculpture and Architecture. This tradition is amply corroborated by the monumental remains and history of architecture and sculpture in India. It would, however, be erroneous to assume that non religious sculpture was unknown to earlier times. The statues of a dancing girl and a nobleman found at Mohenjo daro would go to show the existence of a secular art of sculpture.

Another part of this tradition leads to some historical speculation. The statement that there was not much of image making and temple building in Kṛta Dvāpara and Tretā ages, might suggest a belief of the Rṣis like Mārkaṇḍeya that image worship did not prevail in earlier times. This would accord well as far as the earlier Vedic cult of sacrifice is concerned. In fact this is the Antarvedi worship. The reference to occasional worship of images even in the earlier times might be reminiscent of pre Vedic image worship. If this interpretation is correct one can say that this tradition preserves the memory of some historical facts. We now know that the cult of image worship was prevalent in the pre Vedic Indus Civilization and also that the Vedic cult of sacrifice requires no images. Later on with the fusion of these cultures the popular cult of Indus people became more and more influential and the post Vedic Puranic religion became characterized by image worship and temple-building.

#### (11) Interdependence of Arts

In adhyāya 2, Vajra in due course requests Mārkaṇḍeya to teach him such an important art which brings happiness in this as well as the other world. But Mārkaṇḍeya would not let him have the knowledge of sculpture so easily. As it turns out, the knowledge of this art makes it necessary to have the knowledge

of other arts upon which it is dependent In this way, we are introduced to a tradition regarding the interdependence of arts

Let us see how this interdependence is shown —

Vajra O sinless one, How should I make the forms of gods so that the image made according to rules may always manifest (the deity)? (1)

Mārkaṇḍeya He who does not know the canon of painting (citra-sūtram) can never know the canon of image-making (Pratimā lakṣanam) (2)

Vajra O scion of Bhṛgu Race, explain to me the canon of painting because one who knows the canon of painting, knows the canon of image-making (3)

Mārkaṇḍeya It is very difficult to know the canon of painting, without the canon of dance, because O king, in both, the world is to be imitated (or represented) (4)

Vajra Explain to me the canon of dance and then you will speak about the canon of painting because O twice-born, one who knows the practice of the canon of dance, knows painting (5)

Mārkaṇḍeya Dance is difficult to understand by one who is not acquainted with instrumental music (Ātodya) Dance can in no way be known without it (6)

Vajra O the knower of Law, speak about instrumental music and then you will speak about the canon of dance, because O excellent Bhārgava, when the instrumental music is properly understood, one understands dance (7)

Mārkaṇḍeya O Acyuta, without vocal music, it is not possible to know instrumental music One who knows the practice of the canon of vocal music, knows everything according to rules (8)

Vajra Explain to me the canon of vocal music, O the Best of the holders of Law, because one who knows the canon of vocal music, is the best of men who knows everything (9)

Mārkaṇḍeya Vocal music is two-fold—Sanskṛta and Prākṛta and the third Apabhraṃśa, however is infinite, (10), O king, on account of the variety of local dialects, its limit cannot be determined in this world Vocal music is to be understood as subject to recitation and recitation is done in two ways, Prose and Verse (11) O knower of Law, Prose is as found in conversation while verse is as in metre Metre is of many varieties

यस्य — देवतास्यनिर्माणं कथयत्येव ममानप ।

महर्षिर्वाच नित्यं शास्त्रव्याख्यानमप्येव ॥ १ ॥

मार्कण्डेयः—पित्रगृध्रं न जानासि मरुतु सम्यक् मरुतपिप ।

इतिमाध्वनौ मेरुं न जानसि तेन कविष्वि ॥ २ ॥

वज्र — चित्रमूर्त्तं समाचक्ष्व भृगुवशविवर्धन ।

चित्रसूत्रविदेवाथ वेरयर्चलक्षण यत ॥ ३ ॥

मार्क० — विना तु वृत्तशास्त्रेण चित्रसूत्रं सुदुर्विदम् ।

जगतोऽनुक्रिया कार्या द्वयोरपि यतो नृप ॥ ४ ॥

वज्र — वृत्तशास्त्रं समानक्ष्व चित्रसूत्रं वदिष्यसि ।

वृत्तशास्त्रविधानज्ञश्चिन्तयति यतो द्विज ॥ ५ ॥

मार्क० — आतोय यो न जानाति तस्य वृत्तं सुदुर्विदम् ।

आतोयेन विना वृत्तं विद्यते न कथमन ॥ ६ ॥

वज्र — आतोय ब्रूहि धर्मज्ञ वृत्तशास्त्रं वदिष्यसि ।

तस्मिन्सुविदिते वेत्ति वृत्तं भार्गवसत्तम ॥ ७ ॥

मार्क० — न गीतेन विना शक्यं ज्ञातुमातोयमच्युत ।

गीतशास्त्रविधानज्ञ सर्वं वेत्ति यथाविधि ॥ ८ ॥

वज्र — गीतशास्त्रं समाचक्ष्व सर्वधर्ममृता वर ।

गीतशास्त्रविदेवाथ सर्वज्ञं पुरुषोत्तम ॥ ९ ॥

मार्क० — सम्यक् प्राकृतं चैव गीतं द्विविधमुच्यते ।

अपभ्रष्टं तृतीयं तु तदनन्तं नराधिप ॥ १० ॥

देशभाषाविशेषेण तस्यान्तो नेह विद्यते ।

गीतं पाठवशाज्ज्ञेयं न च पाठो द्विधा मत ॥ ११ ॥

गद्य पद्य च धर्मज्ञ गद्य सकथया स्मृतम् ।

पद्य छन्दोविशेषेण च छन्दश्च बहुधा भवेत् ॥ १२ ॥

The importance of the passage quoted above cannot be emphasized too much. It gives a tradition conscious of the relation and interdependence of various arts. From sculpture we are led step by step to painting, dancing and music of instruments and singing. Singing involves literary compositions. This leads us to literary arts and the knowledge of languages current in India at that time, i.e. Sanskrit, Prakrit and the unending variety of the Apabhramsa.

This interrelation of arts is corroborated by two historical facts. A comparative study of the monumental remains of sculpture and painting on one hand and Sanskrit texts on dancing on the other would show that they are closely interrelated in their subject matter, so much so that these monuments serve as visual illustrations of the verbal explanations of the text. In fact it is very difficult to understand one without the aid of the other.

The other corroboration comes from the fact that in Ancient India a temple was the home<sup>1</sup> of all arts. The temple itself was an embodiment of archi-

1 Kumāravihāraśataka by Rāmachandra

itecture. It was decorated with sculptures and paintings. It had halls for music and dancing as well as for the recitation of the Kathā Kāvya and the acting of dramas. In fact, all arts came there and fulfilled the needs of devotional worship and aesthetic tastes. The temples were open to all their followers and consequently served as institutions of popular artistic culture. In addition to the palaces of kings, mansions of merchant-princes, Sarasvatī bhavanas of cities were alike places where all these arts were to be found in company. They were presented for entertainment and examination which made their comprehensive knowledge, a necessary item of the education of a Nāgaraka<sup>1</sup>. The famous verse attributed to Bhartṛhari—Sāhityasangita kalāvihīnaḥ Sākṣātpāśuḥ Pucchaviśānahīnaḥ || 12 (Nīṭisataka) is thus not a euphuism, but reflects the opinion of the cultured society of ancient India.

Thus this tradition of Mārkaṇḍeya of the interdependence of arts and the consequent educational necessity of learning them preserves what was a living trait of the ancient civilization of India.

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<sup>1</sup> ३०७१३-४६ १, ४, ११ (C.S.S.) १०१२.

## II

### VARIETIES OF LITERATURE

Mārkaṇḍeya's theory of the interdependence of arts led us to the vocal art of song which because it employs speech carried us to language and literary arts. From Adhyāya 2 (verse 10) to Adhyāya 17, Mārkaṇḍeya describes and discusses topics concerned with literary arts.

Śloka 13 to 22 of Adhyaya 2 briefly describe the grammar of Sanskrit language. Adhyāya 3 is devoted to Chhando Vidhi i.e. metres. Adhyāya 4 which is called Vakyaparīkṣa, discusses the different types of sentences. While Adhyāyas 5 and 6 which are called Tantragunadoṣādhyāya and Tantraśuddhi are concerned with dialectics. Adhyāya 7, which is called Prakṛtabhāṣālakṣaṇam treats briefly the rules of Prākṛta grammar. Adhyayas 8 to 13 are devoted to lexicography. Adhyayas 14 to 17 discuss, what may be called the art of literature proper.

In Adhyaya 2 verse 10 we are told that song according to the language in which it is composed is of three varieties viz. Sanskr̥ta, Prakṛta and Apabhraṣṭa. The last is *ananta* infinite because there is no end to the particular dialects of different regions. The implication is that Apabhraṣṭa will not be treated by Mārkaṇḍeya.

The song is dependent upon Pāṭha—literally recitation or what we might call the text of the song. This Pāṭha is of two types. Gadya (Prose) and Padya (Verse). The point to be noted here is that the text or Pāṭha may be in Prose. This remark is of some importance in the history of singing.<sup>1</sup>

Gadya is defined by the term Saṁkathā (conversation) the speech which man employs in ordinary talking. Padya is distinguished by a particular chanda which is of many varieties. The important thing however, is that both the forms Gadya and Padya are Lakṣanasamvutam—regulated by definitions, what we might call disciplines proper.

The verse is Suvarta or Suvṛtta and Atimuktaka.

After this general classification of literature into Sanskrit, Prakrit and Apabhraṣṭa as well as prose and verse, we are next taught rudiments of Sanskrit grammar as well as metres (Ads 2 and 3). Mārkaṇḍeya's idea seems to be, to give the elementary knowledge of such disciplines as are more general. Thus we are told in the last verse (22) of Adhyāya 2 that the whole speech in prose or verse is based upon Grammar. Vāṅmayamakhilamanena nibaddham

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1 cf Rāyapaseṇiya

gadyamapī yadathapadyasametam ॥ The subject matter of Adhyāyas 4, 5 and 6 viz Vākyaparīkṣā, Tantragunadosa and Tantraśuddhi can be in prose and verse both. These subjects are treated mostly in Sanskrit.

Adhyaya 7 takes up Prākṛit and Apabhraṣṭa. In ten verses a very brief account of Prakrit is given and as in Sanskrit grammar (Ad 2 verse 21), so here, we are told that this is only Dīnmātram. In addition verse 11 advises us to learn the details from prayoga practice. To give them all, would be very lengthy. Apabhraṣṭa is disposed off in one verse with the remark that it is not possible to define the variations of speech of different regions and is the province of those who know the different regions and should be learnt from them. This is followed by six Adhyayas on Abhidhānakosa—three of which give elementary knowledge of substantives—particularly those words which would be useful in understanding gods, goddesses, planets etc. and the remaining treat of genders.

We shall treat the subject of metres in connection with literary arts. In the next chapter we take up the topics of Vākyaparīkṣā (Ad 4) and Tantragunadosa (Ad 5) and Tantraśuddhi (Ad 6). The topics concerned with different kinds of propositions and śāstric compositions and dialectics.

Of these the short accounts of Sanskrit and Prakrit grammars as well as the small Sanskrit lexicon give the usual information.

The adhyayas on Vākyaparīkṣā (Ad 4), Tantragunadosa (Ad 5) and Tantraśuddhi (Ad 6) however, give information which have some noteworthy points.

In Vākyaparīkṣā (Ad 4), the first 9 verses are devoted to the utterances (vākya) of different classes of super human and human beings. Thus Mārkaṇḍeya starts with the utterance of Svayambhū and then describes the utterances of Ṛṣis, Rīchikas, Ṛṣiputras, Friends, Kings, Danavas, Raksasas and Nāgas and finally the Pauruṣa or human utterance. This is followed by the mention of the Mantras, which are classified as Rks, Yaguṣes and Sāman's. The subject-matter of these mantrās are also mentioned.

The utterance of Svayambhū is splendid, profound, imperative and free from duplicity or doubt. The utterance regulated by cases expressing a thing directly (pratyakṣābhīhitam) is called the speech of Ṛṣis. When the utterance is full of a variety of words and particles (Nipāta) but not very big or long (sumahat), it is called the speech of Rīchika. That is known as the speech of the Ṛṣiputras in which the words are not quite clear and contain the knowledge of past, future and the present as well as the denunciation of unhappiness of birth (i.e. life). That is known as the utterance of a friend (Mitravākya), whose inner meaning directs the listener to one of the purposes of life (puruṣārtha). When the utterance has the nature of an order without the mention of

reasons, it is a speech of Rājarṣis. The speech of gods is rich in meaning profuse in utterance and capable of expansion, while that of Danavas is profuse in utterance but meagre in sense. The speech of the Gāndharvās is meagre in utterance as well as meaning. The speech of the Rākṣasas is rough and difficult to understand. In the speech of the Yaksas a syllable is kept silent (Gudhākṣara) while in that of kinnaras the syllable appears as if uttered (uktavat). The speech of the Nagas is very distinct and accompanied by repetitions. The speech of man is inspired by Raga and Dvesa and rational.

The subject of the Vedic metres<sup>1</sup> is described as consisting of Stuti (Com

1 The following Nyayasūtras and the Bhaṣya of Vātsyāyana on them (Ad 2 Āhika 1)

विधिर्विधायक ॥ ६३ ॥

यद्वाक्य विधायक चोदक स विधि । विधिस्तु नियोगोऽनुज्ञा वा ॥ यथा “अग्निहोत्र जुहुयात् स्वर्गकाम” ॥ ६३ ॥ इत्यादि

स्तुतिर्निन्दा परकृति पुरारूप इत्यर्थवाद ॥ ६४ ॥

(भा०) विधेः फलवादलभणा या प्रशंसा सा स्तुतिः सम्प्रत्ययार्था स्तूयमानं श्रद्धीनति । प्रवातका च, फलश्रवणान् प्रवर्तते “सर्वान्ता वै देवा सर्वमनयन् सर्वस्याप्तये सर्वस्य चित्तये सर्वमेवेतनाप्नोति सर्वं जयति” इत्येवमादि ।

अनिष्टफलवादे निन्दा वर्जनार्था निन्दितं न समाचरेदिति “स एष चात्र प्रथमो यज्ञो यज्ञानां यजोतिष्टोमो य एतेनानिष्टाऽयेन यजतं गते पतत्ययमेवैतज्जीर्यते वा प्रमीयत वा” इत्येवमादि ।

अन्यकर्तृकस्य व्याहृतस्य विधेर्वादे परकृत । हुत्वा ययामवाग्नेऽभिधारया त अत्र पृषदाज्यं तदुह चरकाध्वर्यव पृषदाज्यमेवाग्नेऽभिधारयति अत्र प्राणा पृषदाज्यस्तोममित्येवमभिदधति” इत्येवमादि ।

एतिद्वयमाचरितो विधिः पुरारूप इति । “तस्माद्वा एतेन श्राद्धेणा बहिष्पदमानं सामस्तोमं स्तोषन् योने यज्ञं प्रतनवामहे” इत्येवमादि ।

कथं परकृतिपुरारूपत्वार्थवादोऽवति ? स्तुतिनिन्दावाक्येनाभिमन्त्रं यदि याधयन् न स्यचिदर्थस्य द्योतनादर्थवाद इति ॥ ६४ ॥

(pp 162 163)

—न्यायदर्शनम्

( श्रीवात्स्यायनमुनिप्रणीतभाष्यसहितम् । )

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Benares 1920

Also compare the following from Śāyana's Vedabhaṣyabhūmīkāsamgraha —

पूर्वोक्तो मन्त्रभाग एकः । भागान्तराणि च कतिचित् पूर्वोदाहृतं सङ्गृहीतानि ।—

हेतुनिर्वचनं निन्दा प्रशंसा सशयो विधिः ।

परक्रिया पुरारूपो व्यवधारणरूपना ॥

(p 36)

The Chowkhamba S Series 1934

commendation), Ninda (blame), Prasamśa (praise), Ākrośa (abuse), Preṣa (call or order upon the assistant priest), Prasna (question), Anujñā (consent), Ākhyana (illustrative story), Āsati (blessings)

These refer to the nature of Vedic sentences, particularly the sentences of the Brāhmanas. The meaning is that some sentences are of the nature of commendation, some censure, some order etc.

In the opinion of Markandeya all learning—Sarvavidyā—is defined by the definition of the different kinds of utterances. Then he remarks that the definition differs in human learning, but not in non human beings who do not swerve from their nature. Amongst men, however, there may be some who may be superior in point of intelligence and therefore his intelligence is regarded superior to all.

It is very difficult to discover the significance of these utterances (vākyas) of the different types of beings. The utterance of Svayambhū can be regarded as representing the original  $\Rightarrow$  assuming the form of the Veda whose injunctions are imperative (ajñayuktam). The utterances of the Rsis and Rsiṣṭrās might apply to the various teachings contained in the Śāstras but it is difficult to make out the meaning of the word Rci(ṛci)ka. Rciṣka is a Rsi descended from Bhṛgu. It is also the name of a country mentioned in the Dasakumāracaritam. So the passage may be interpreted as either the utterances of the Bhārgavas or the speech of the inhabitants of Rciṣka country. But we cannot say, however, what is the significance of these kind of utterances. If we adopt the reading Rciṣka as suggested in the text, it might mean the speech of the Rsis of the Rgveda. Of the other types, we might note the human utterance. It is characterized by the feelings of likes and dislikes and it expresses reason. This is noteworthy.

#### Tantragunadośa

After Vākyapariśīṣā, there comes Tantragunadośa i.e. merits and defects of Sāstric or dialectical (Tantra) writing. Ad 5 starts with the definition of a Sūtra. It is short, void of doubt, containing essence, capable of giving as many sense as possible (lit. having many mouths), uninterrupted and faultless. This is the general definition. The Sūtras are of two types: Utsarga Sūtras and Apavāda Sūtras meaning Sūtras giving general rules and Sūtras giving exceptions respectively. These types are to be found in Vyākaraṇa, Mīmāṃsā and Dharma sūtras but not in Nyāya and Vaiśeṣika sūtras. The Sūtra has four parts (aṅgas): Sūtra proper (probably meaning the statement), Vyudāsa (refutation), Uddaharaṇa (illustration) and Pratyudāharaṇa (counter illustration). There is another way of describing these four parts namely Vākya (proposition), Vākyaārtha (meaning of proposition), Padī (word) and Padārtha (meaning of a word). After this five membered syllogism (Pañcāvayava vākya) is described in accordance with the Nyāyasūtra of Gautama. These five members

- 4 Samvāda—harmony, resemblance *e g* Amātari mātrvat *i e* calling a mother who is not mother, Jitvarī-agreement
- 5 Kārtaka—is from Krtaka *i e* conventional *e g* Pino Devadatto divā na bhūñkte
- 6 Aupacāra—Tailapāśa is called Tulā
- 7 Sāmbandha—from connection *e g* Mīmānsaka is called Chhatrī,—who holds an umbrella
- 8 Samyoga—the relation of an activity
- 9 Kraiyika—one who sells is called Kraiyika Similarly Paṭṭakrt, Lagud-acchedyah, Śākatika etc
- 10 Here the tenth variety seems to be missing  
This is how the words in lexicons may be explained

When the thing to be proved is not well known it can be proved in the following way —The Pratyakṣajñāna *i e* perception arises from the union of the object, the sense concerned, the mind and the soul as located at a particular point in a space Just as the inference of fire is made by smoke, so the inference of the soul is made by the buddhi (intelligence) The Smṛti which is approved by the learned and which is in harmony with Vedas can be a means of moving things, which are not visible This sort of proof or Sādhana is called śāstra When out of two similar things, the term for one is extended to the other, it is called Upamāna Where the thing to be proved is not said but is to be guessed, it is called Arthāpatti *e g*, Faty Devadatta does not eat by day time So we guess that he eats by night time In the last verse, six ways in which things can be proved, are given These are (1) Nipātana, (2) Yogavibhāḡadarsana, (3) Gurūpadeśa (4) Anuvārtika, (5) Svatantrasiddhi, and (6) Paratantra-darsana

Tantra Suddhi .

Ad 6 describes the various kinds of arguments used in a śāstra These are Adhikarana, Yoga, Padārtha, Hetvartha, Uddeśa, Nirdeśa, Upadeśa, Apadeśa, Pradeśa, Atideśa, Apavarga, Vākyaśeṣa, Arthāpatti, Prasanga, Ekānta, Anekānta, Pūrvapakṣa, Nirṇaya, Vidhāna, Viparyaya, Atikrāntāvekṣana, Anāgatāvekṣana, Samśaya, Ativyākhyāna, Anumata Svagamjñā Nirvācana, Dṛṣṭānta, Niyoga, Vikalpa, Samuccaya and ūhya

The rest of the adhyāya is devoted to a brief explanation of these  
Adhikarana—Lit a section which covers a discussion with reference to a particular subject or topic ( artha )

Yoga—that by which the meaning of a sentence fits properly

Padārtha—that which is taken as an authentic sense

Hetvartha—that argument which establishes a subject

are (1) Pratyñā (proposition to be proved), (2) Hetu (the reason), (3) Dr̥ṣṭānta (the illustration with generalisation), (4) Upasamhāra (application) and (5) Nigamana (conclusion)

The interpretation of Sūtra has six parts (1) Ārambha (beginning), (2) Sambandha (relation), (3) Sūtrārtha (the meaning of sūtra), (4) Sūtrārtha Viśeṣaṇa (further elucidation of the meaning of sūtra), (5) Codanā (objection) and (6) Parihāra (removal of objection)

If what is given in a sūtra is stated at length, it troubles the mind If stated briefly, it is not grasped Therefore a statement in a sūtra should neither be very brief, nor very long

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The Tantra has three Pramānas Pratyakṣa, Anumana and Āptavacana Here the word Tantra may refer to the sāmkhya and its allied yoga school and other<sup>1</sup> Darśanās which accept three pramānas only As against the valid Pramānas these are what might be called illusory pramānas the illustration of the illusory pratyakṣa is the mirage The illustration of the illusory inference is the inference made from Bīṣpa *i.e.* steam and collection of sand which creat the appearance of smoke The illustration of the illusory apta is the statement made by one who shows himself to be an āpta but is not really so An apta is a person who is free from likes and dislikes (*raga and dveṣa*)

A derivation is of two kinds one called Siddha *i.e.* valid on account of grammatical rules and the other derivative *i.e.* which can be derived from rules In Siddha meaning is fixed while in Autpattika words can be derived *e.g.* words like Gau, Aśva, Puruṣa are derived (by Yāska) The secondary meaning of a word is of ten kinds Gauna, Naimittika, Bhākta, Samvāda, Kārtaka, Aupa-cāra, Sāmbandha, Samyoga, Kraiyika etc

1 Gauna—on account of Guna quality *e.g.* Mahat etc

2 Naimittika—From Nimitta causes Khandamunḍa etc

3 Bhākta—through Bhakta means division *e.g.* Nṛsimha

- 4 Samvāda—harmony, resemblance *e g* Amātari mātrvat *i e* calling a mother who is not mother, Jitvari-agreement
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- 10 Here the tenth variety seems to be missing  
This is how the words in lexicons may be explained

When the thing to be proved is not well known it can be proved in the following way —The Pratyakṣajñāna *i e* perception arises from the union of the object, the sense concerned, the mind and the soul as located at a particular point in a space Just as the inference of fire is made by smoke, so the inference of the soul is made by the buddhi (intelligence) The Smṛti which is approved by the learned and which is in harmony with Vedas can be a means of moving things which are not visible This sort of proof or Sādhana is called śāstra When out of two similar things, the term for one is extended to the other, it is called Upamāna Where the thing to be proved is not said but is to be guessed, it is called Arthāpatti *e g*, Faty Devadatta does not eat by day time So we guess that he eats by night time In the last verse, six ways in which things can be proved, are given These are (1) Nipātana (2) Yogavibhāgarśana, (3) Gurūpadeśa (4) Anuvārtika (5) Svatantrasiddhi, and (6) Paratantra-darśana

#### Tantra Suddhi

Ad 6 describes the various kinds of arguments used in a śāstra These are Adhikarana, Yoga, Padārtha, Hetvartha, Udeśa, Nirdeśa, Upadeśa, Apadeśa, Pradeśa, Atideśa, Apravarga, Vākyaśeṣa, Arthāpatti, Prasanga, Ekānta, Anekānta, Pūrvapakṣa, Nirṇaya Vidhāna, Viparyaya, Atikrāntāvekṣaṇa, Anāgatāvekṣaṇa, Samśaya, Ativyākhyāna, Anumata Svatantrijñā Nirvācana Dṛṣṭānta, Niyoga, Vikalpa, Samuccaya and ūhya

The rest of the adhyāya is devoted to a brief explanation of these  
Adhikaraṇa—Lit a section which covers a discussion with reference to a particular subject or topic (arthā)

Yoga—that by which the meaning of a sentence fits properly

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Hetvartha—that argument which establishes a subject

are (1) Pratijñā (proposition to be proved), (2) Hetu (the reason), (3) Dṛṣṭānta (the illustration with generalisation), (4) Upasamhāra (application) and (5) Nigamana (conclusion)

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A derivation is of two kinds: one called Siddha *i.e.* valid on account of grammatical rules and the other derivative *i.e.* which can be derived from rules. In Siddha meaning is fixed while in Autpattika words can be derived *e.g.* words like Gau, Aśva, Puruṣa are derived (by Yāska). The secondary meaning of a word is of ten kinds: Gauna, Naimittika, Bhakta, Samvāda, Kārtaka, Aupa-cāra, Sāmbandha, Samyoga, Kraiyika etc.

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<sup>1</sup> See Nyāyakośa p. 556

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#### Tantra Suddhi .

Ad 6 describes the various kinds of arguments used in a śāstra These are Adhikaraṇa, Yoga, Padārtha, Hetvārtha, Uddesa, Nirdeśa, Upadesa, Apadeśa, Pradeśa, Atideśa, Apavarga, Vākyaśeṣa, Arthāpatti, Prasanga, Ekānta, Anekānta, Pūrvapakṣa, Nirṇaya Vidhāna, Viparyaya, Atikrāntāvekṣana, Anāgatāvekṣana, Samśaya, Ativyākhyāna, Anumata Svasamjñā, Nirvacana, Dṛṣṭānta, Niyoga, Vikalpa, Samuccaya and ūhya

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Padārtha—that which is taken as an authentic sense

Hetvārtha—that argument which establishes a subject

- Uddeśa—a brief statement  
 Nirdeśa—statement at length  
 Upadeśa—'Evameva'—statement saying 'it is positively like this'  
 Apradeśa—statement showing reason  
 Pradeśa—proving the subject matter in hand by something in future  
 Atideśa—extension beyond the subject concerned  
 Apavarga—Fatching out an intended meaning  
 Vākyaseśa—the understood ( aharya=adhvāhārya ) word by which the meaning is completed  
 Arthāpatti—the unmentioned meaning which has to be taken in order to make the sense reasonable  
 Prasāṅga—a topic which has been mentioned in the chapter but which is mentioned again in some context  
 Ekānta—that which is always like that  
 Anekānta—that which is at some place like this and at other place different  
 Purvapakṣa—the proposition which controverts a statement  
 Nirṇaya—the proposition which answers the objection  
 Vidhāna—the order of a discussion  
 Viparyaya—the opposite of Vidhāna  
 Atikrāntavekṣaṇa—it has been said like that  
 Anāgatavekṣaṇa—I will say it later on  
 Saṁśaya—to show reason in both the alternatives  
 Ativyākhyāna—an excessive statement  
 Anumata—not negating the opinion of the opposite party  
 Svasaṁjñā—the word which is not accepted by the opposite party  
 Nirvaçana—the example which is well understood by the people  
 Dṛṣṭānta—that which illustrates the argument  
 Niyoga—it is positively like this  
 Vikalpa—it may be like this or like this  
 Samuccaya—it is like this and like this  
 Dhya—that which is not mentioned but which can be understood by argument

The Sāṁvartika dharmaguna is of eight kinds (1) Prayojana ( purpose ), (2) Saṁśaya ( doubt ), (3) Nirṇaya ( definite conclusion ), (4) Vyākhyā-viśeṣa ( particular explanation ), (5) Guna ( secondary sense ), (6) Lāghava ( brief ), (7) Kṛtavyudāsa ( refutation ) and (8) Kṛtāśāsaṇa ( assertion of a rule )

**Literary Arts:**

Now we come to literary arts proper. We will first take up *chhandas* (metres) because metres have a claim to be included in any discussion of arts especially literary arts. This would be followed by *Alaṅkāra* (figures of speech) and *Praheḷikās* (the art of putting riddles). Then we will take up the topics of the varieties of literature particularly *Kāvya* and *Mahākāvya*. This would be followed by a discussion of the twelve types of the *Drama*.

**Chhandas :**

The chapter (Ad 3) on metres is called *chhando vidhih*. It is said in Ad 2 ślokas 11 to 13 that Gīta is dependent upon recitation (pāṭha).

This pāṭha is of two kinds. Gadya (prose) and Padya (verse). Gadya is in the natural style of samkathā (conversation) while Padya is characterized by a chhanda (metre). It is of many kinds.

The third adhyāya of our text mentions by name the following metres —

Gāyatra	of 6 syllables	Atyaṣṭi	of 17 syllables
Usnik	of 7 syllables	Dhrti	of 18 syllables
Anuṣṭup	of 8 syllables	Atidhrti	of 19 syllables
Bṛhati	of 9 syllables	Kṛti	of 20 syllables
Pankti	of 10 syllables	Prakṛti	of 21 syllables
Triṣṭubh	of 11 syllables	Ākṛti	of 22 syllables
Jagati	of 12 syllables	Vikṛti	of 23 syllables
Atijagati	of 13 syllables	Sankṛti	of 24 syllables
Śakvari	of 14 syllables	Atikṛti	of 25 syllables
Atiśakvari	of 15 syllables	Utkṛti	of 26 syllables
Aṣṭi	of 16 syllables		

Nāṭyaśāstra<sup>1</sup> describes the same types of metres with the numbers of their syllables described above. But it gives five more types. They are as follows —

Ukta	of 1 syllable
Atyukta	of 2 syllables
Madhya	of 3 syllables
Pratiṣṭhā	of 4 syllables
Supratiṣṭhā	of 5 syllables

It is difficult to say how far our text is indebted to Nāṭyaśāstra. The fact that it omits five kinds of metres described by N. S. might suggest that it may have some older authority which may not have included these five kinds. It is,

<sup>1</sup> Nāṭyaśāstra, Adhyāya 14, Ślokas 41-47 (p. 224) N. Sagar edition. This subject matter is treated also in such works as *Chhandas Śāstra*, *Chhandasāra* of N. Sagar Press.

however quite possible that our text might be giving only an abridged version of N S

Some general rules of long (Guru) short (Laghu) and pluta measures and scansion are also given. The metres lacking one syllable are called Nipt or Nivṛtta having an additional syllable are called Bhurik lacking two syllables are called Virāt and having two additional syllables called Svarāj. This can be compared with Nāṭyaśāstra Ad. 14 ślo. 56-58<sup>1</sup>. We are told that all the Matrā metres come out of these. Here also we are warned that this treatment of metres is only suggestive. In order to get a more extensive knowledge of the subject one must use one's intelligence (Svadhīya yathāvat).

#### Alamkaras

The art of metres is concerned with the vowel quantities of a language. Thus it gives us various vocal rhythms. The art of Alamkāras is properly speaking the art of beautiful speech. A part of it like the metrics is concerned with the various consonantal harmonies. But the major concern of the Alamkāras is with beautiful modes of expressing the meaning (Artha).

Our text in Adhyaya 14 makes no mention about the number of Alamkaras nor does it give any general definition of Alamkāra as such. We find however that it treats of eighteen Alamkaras. Of these two Anuprāsa and Yamaka are what are known later on as Śabdālamkaras. The remaining sixteen Alamkaras are Rupaka Vyatireka Śleṣa Utprekṣa Arthantaranyasa Upanyasa Vibhāvana Atīśayokti Svabhavokti Yathāsankhya Viśeṣokti Virodha Ninda stut Nidarśana Upama and Anantaya.

Anuprāsa<sup>2</sup>—Repetition of a letter (consonant) is called Anuprasa by the ancients—in accordance with the meaning (Arthagatya) of the word anuprasa. On this the remark is that if it is overdone it becomes vulgar—  
Atyartham tatkr̥tam rājan grāmyatīmupagacchati.

1. तत्तमर्धवृत्तं चैव विप्रम सममेव च ।  
छन्दसि यस्य पादः स्याद्दानो वाधिक एव वा ॥ ५६ ॥  
वृत्तं निवृत्तिं प्राक्तं गुरु (रु?) कैश्चिद् द्विचोत्तमा ।  
अभिराम्या सदा द्वाभ्यामधिक हीनमेव वा ॥ ५७ ॥  
तच्छब्दो नामतो ज्ञेयः स्वरादिति विगडपि ।  
छन्दसां तु भवदेषा भेदोऽनैकविधः पृथक् ॥ ५८ ॥ (CSS)

2. cf. सङ्ख्यवर्णविन्यासमनुशास प्रचक्षत । साध्याङ्कार (भाष्ये)

अ २ श्लो ५

वर्णवृत्तिरनुशास पादेषु च पदेषु च । साध्याङ्कार

**Yamaka**<sup>1</sup>—When similar sounds having different meanings are repeated, it is called Yamaka. It may be placed in the beginning, middle or at the end of the Pāda. Two varieties of Yamaka are mentioned—Samdamṣṭaka and Samudga. It may be noted that Bhāmaha gives a similar definition of Yamaka but avoids ambiguity by using the word śruti instead of sabda.

**Rūpaka**<sup>2</sup>—Rūpaka is the first Arthālamkāra to be considered. It is defined as 'similarity of Upameya with Upamāna'.

**Vyatiṛeka**<sup>3</sup>—When in the above (Rūpaka), however, there is superiority of one attribute (ekagunādhikam), it is called Vyatiṛeka on account of the difference or distinction based upon gunās (gunānām Vyatiṛekena).

In the other variety of Vyatiṛeka, superiority is shown by attributes which are the opposites of the attributes of Upamāna.

1 Compare Bhamaha—

तुल्यश्रुतीनां भिन्नानामभिधेयैः परस्परम् ।  
वर्णानां यं पुनर्वादी यमकं तन्निगद्यते ॥ १७ ॥  
आदिमध्यान्तयमकं पादाभ्यासं तथावली ।  
समस्तपादयमकमित्येतत् पद्यधोच्यते ॥ १८ ॥  
सन्दष्टकं समुद्गादेरत्रैवान्तर्गतिर्मता ।  
आदौ मध्यान्तयोर्वा स्यादिति पक्षेव तद्यथा ॥ १९ ॥

अ. २

K L

Our text does not mention Āvali

Compare also Daṇḍin—

अव्यपेक्ष्यपेक्षात्मा या वृत्तिर्नेषं सहते ।  
यमकं तच्च पादानामादिमध्यान्तगोचरम् ॥ १ ॥  
एकं द्वि त्रि चतुष्पादं यमकानां त्रिकल्पना ।  
आदिमध्यान्तमध्यान्तमध्याद्याद्यन्तं सर्वतः ॥ २ ॥  
अत्यन्तब्रह्मस्तासां भेदाः सम्भेदयोनयः ।  
मुकरा दुष्कराश्चैव वर्ण्यन्ते तत्र केचन ॥ ३ ॥ अ. ३

2 cf उपमानेन यत्तत्त्वमुपमेयस्य रूप्यते ।

गुणानां समता दृष्ट्वा रूपकं नाम तद्विदुः ॥ २१ ॥ अ. २ K L.

उपमेव तिरोभूतभेदा रूपकमुच्यते । ६६ अ. २ K D.

3 उपमानवतोऽर्थस्य यद्विशेषनिर्दर्शनम् ।

व्यतिरेकं तमिच्छन्ति विशेषापादनाद्यथा ॥ ७५ ॥ अ. २ K L.

शब्दोपात्ते प्रतीते वा सादृश्ये वस्तुनोर्द्वयोः ।

तत्र यद्वेदमथनं व्यतिरेकं स वध्यते ॥ १८० ॥ अ. २ K D.

Śleṣa<sup>1</sup>—When a word has two or three meanings, it is called Śleṣa.

Utprekṣā<sup>2</sup>—When a thing has one nature but when it is imagined as having a different nature (anyathā), it is called Utprekṣā.

Arthāntaranyāsa<sup>3</sup>—When such a meaning is proposed as is different from the relevant (prastuta) sense but consistent with the preceding sense, it is called Arthāntaranyāsa.

Upanyāsa<sup>4</sup>—When one thing is proposed and another is mentioned, it is called Upanyāsa.

Vibhāvanā<sup>5</sup>—When something is produced without a cause (lit. spread—vitatā proktā), it is called Vibhāvanā.

Atiśayokti<sup>6</sup>—When Upameya is described with attributes which have no parallel in the attributes of the Upamā (or ? which surpass them), it is called Atiśayokti.

१ उपमानेन यत्तत्त्वमुपमेयस्य साध्यते ।

गुणक्रियाभ्यां नाम्ना च श्रिष्टं तदभिधीयते ॥ १४ ॥ अ. ३ K.L.

श्रिष्टमिष्टमनेकार्थमेकस्मान्वितं वचः ।

तदभिज्ञं पदं भिन्नपदप्रायमिति द्विधा ॥ ३१० ॥ अ. ३ K.D

२ अविवक्षितसामान्या किञ्चिदुपमया सह ।

अतद्गुण क्रियायोगादुत्प्रेक्ष्यते शयान्विता ॥ ११ ॥ अ. ३ K.L.

अन्यथैव स्थिता श्रुतिश्चेतनस्येतरस्य वा ।

अन्यथोत्प्रेक्ष्यते यत्र तामुत्प्रेक्षा विदुर्यथा २२१ ॥ अ. ३ K.D

Our definition resembles more Daṇḍin's definition

३ उपन्यसनमन्यस्य यदर्थस्योदितारणे ।

हेयः सोऽर्थान्तरन्यासः पूर्वार्थानुगतो यथा ॥ ७१ ॥ अ. ३ K.L.

हेयः सोऽर्थान्तरन्यासो वस्तु प्रस्तुत्य किञ्चना ।

तत्साधनसमर्थस्य न्यासो योन्यस्य वस्तुनः ॥ १६९ ॥ अ. ३ K.D.

Our definition resembles more Bhāmaha

४ This name is not found in Bhamaha and Daṇḍin.

५ क्रियायाः प्रतिषेधे वा तत्फलस्य विभावना ।

हेया विभावनेवासी समार्थो मुलमे सति ॥ ७७ ॥ अ. ३ K.L.

प्रसिद्धहेतुलयादृश्या यत्किञ्चित् कारणान्तरम् ।

यत्र स्वाभाधिकरणं वा विभाव्य सा विभावना ॥ १९९ ॥ अ. ३ K.D.

६ निमित्ततो वचो यत् लोकातिक्कान्तगोचरम् ।

गन्यन्तेऽतिशयोक्तिः तामलंकारतया तथा ॥ ८१ ॥ अ. ३ K.L.

विवक्षा या विशेषस्य लोकसीमातिवर्तिनी ।

अमावृतिशयोक्तिः स्यादलंकारोपमा यथा ॥ २१४ ॥ अ. ३ K.D

**Svabhāvokti<sup>1</sup>**—When a thing is described in a natural form, it becomes Svabhāvokti.

**Yathāsaṁkhyā<sup>2</sup>**—When things are stated in order, it is called Yathāsaṁkhyā.

**Viśeṣokti<sup>3</sup>**—When a particular point is emphasised, it is called Viśeṣokti.

**Virodha<sup>4</sup>**—When an action gives a fruit other than the natural one, it is called Virodha.

**Nindāstuti<sup>5</sup>**—When censure is made in the form of praise, it is called Nindāstuti. The same word is used when praise is given in the form of censure.

1 स्वभावोक्तिरलंकार इति केचित्प्रचक्षते ।

अर्थस्य तदवस्थत्वं स्वभावोऽभिहितो यथा ॥ ९३ ॥ अ. २ K.L.

नानावर्थं पदार्थानां रूपं साक्षं द्विष्टवती ।

स्वभावोक्तिश्च जातिथेत्याद्या सारलंकृतिर्यथा ॥ ८ ॥ अ. २ K.D.

2 भूयसामुपदिष्टानामर्थानामसधर्मणाम् ।

क्रमशो योऽनुनिर्देशो यथासंख्यं तदुच्यते ॥ ८९ ॥ अ. २ K.L.

उद्दिष्टानां पदार्थानामनुद्देशो यथाक्रमम् ।

यथासंख्यमिति प्रोक्तं संख्यानं क्रम इत्यपि ॥ २७३ ॥ अ. २ K.D.

*Our definition resembles more Bhāmaha*

3 एतदेतस्य विगमे या गुणान्तरसंस्थितिः ।

विशेषप्रथनायासां विशेषोक्तिर्मता यथा ॥ २३ ॥ अ. ३ K.L.

गुणजातिव्यापिनीनां यत्तु वैस्त्यदर्शनम् ।

विशेषदर्शनायैव सा विशेषोक्तिरिष्यते ॥ ३२३ ॥ अ. २ K.D.

4 गुणस्य वा क्रियाया वा विरुद्धान्यक्रियामिधा ।

या विशेषाभिधानाय विरोधं तु विदुर्बुधाः ॥ २५ ॥ अ. ३ K.L.

विरुद्धानां पदार्थानां यत्र संसर्गदर्शनम् ।

विशेषदर्शनायैव स विरोधः स्मृतो यथा ॥ ३३३ ॥ अ. २ K.D.

5 अधिसारादपेतस्य वस्तुनोऽन्वयस्य वा स्तुतिः ।

अप्रस्तुतप्रशंसेति सा चैवं कथ्यते यथा ॥ २९ ॥ अ. ३ K.L.

अप्रस्तुतप्रशंसा स्यादपमानेषु वा स्तुतिः ॥ ३४० ॥ अ. २ K.D.

यदि निन्दसि तर्ह्येति व्याजस्तुतिरस्ती स्तुता ॥ ३४३ ॥ „ „

Compare also the definition of वेश. श्लो. २६८ अ. २ K.D.

शरीरनारिरूपनेत्रमलङ्कारोति शोभते ।

वैशङ्गेरे दिदुर्भिन्ने स्तुति वा तेषां प्रमा ॥ २६८ ॥ अ. २ K.D.

Nidarśanam<sup>1</sup>—When the comparison is made in a matter of fact, it is called Nidarśana

Upamā<sup>2</sup>—When, however, the comparison is made without any basis in reality, it is called Upama

Ananvaya<sup>3</sup>—When a thing is compared with itself and nothing else, it is called Ananvaya

The question of the number of recognised alamkaras is an important problem in the history of Alamkāraśāstra, so are the varying definitions of Alamkaras of the same name

N S mentions only four<sup>4</sup> alamkaras—Upama, Dipaka, Rupaka and Yamaka. Bhamaha refers to an old tradition which recognises five viz Anuprasa, Yamaka, Rupaka, Dipaka and Upama. He, himself, however describes about thirtynine Alamkaras. A number of varieties of Upama is given which later on become independent alamkaras. In addition to this N S mentions and describes thirty six<sup>5</sup> lakṣanas. Most of which are in later literature incorporated in the alamkaras. Bhamaha and Daṇḍin whose priority to each other is still a matter of controversy give respectively 39 and 35 alamkaras. Bhaṭṭi in his poem uses 38 alamkaras.

Thus we find that our text gives the minimum number of alamkaras, if we regard the 36 lakṣanas of N S as kinds of alamkaras. While discussing the

1 त्रिययैव विशिष्टस्य तदर्थस्यैव दर्शनात् ।  
ज्ञेया निदर्शना नाम यथेवेतिभिर्विना ॥ ३३ ॥ अ ३ K L  
अर्थांतरप्रवृत्तेन किंचित् तत्सदृश फलम् ।  
सदसद्वा निदर्शयत यदि तत् स्यान्निदर्शनम् ॥ ३४८ ॥ अ २ K D

2 विरुद्धेनोपमानेन देशकालक्रियादिभिः ।  
उपमेयस्य यत्साम्यं गुणलेशेन सोपमा ॥ ३० ॥ अ २ K L  
यथाकथञ्चित् सादृशं यन्नोदभूतं प्रतीयते ।  
उपमा नाम सा तस्या प्रपञ्चोऽयं प्रदर्शयते ॥ १४ ॥ अ २ K D

3 यत्र तेनैव तस्य स्यादुपमानोपमेयता ।  
अज्ञादृश्यविवक्षातस्तमित्याहुरनन्वयम् ॥ ४५ ॥ अ ३ K L  
Our definition resembles more Bhamaha  
Daṇḍin does not mention Ananvaya but we find the same substance in his definition of Asadbhāranopamā  
आत्मनैवाभवसुखमित्यसाधारणोपमा ॥ ३७ ॥ अ. २ K D

4 Adhyāya 16 śloka 43

5 Dr V Raghavan in his work some concepts of the alamkāraśāstra, has ably discussed the relation of lakṣaṇa and alamkāras in his essay, The history of alamkāra

definitions of various alamkāras given in our text, I have in the foot-note quoted from Bhamaha and Dandin the corresponding definitions. A comparison of these definitions with those given in our text reveals two points. One is that in the case of many alamkāras the definitions are more or less identical, sometimes having the same words. Another point is that there are also important variations. The place given to Upamā and its definition in our text deserve consideration. In almost all the works dealing with alamkaras, Upamā is generally mentioned first and has always a basic importance, but it is not so in our text. It is not even properly defined but is only contrasted with Nidarsana. The distinction is, as we have seen, that in the case of Nidarsana the comparison is a matter of fact one, while in the case of Upama it is not so *i.e.* imaginary.

The above considerations lead us to think that our text does not derive its material directly either from Bhamaha or Dandin but it has before it a tradition, which must have distinctive features represented in our text. The words *Puratanah Samkhyatam* in the case of anuprāsa and *Puratanah Kathitah* in the case of Utprekṣā confirm the above view.

#### Prahelika

Adhyāya 16 is devoted to the description of twenty-four kinds of Prahelikās.

Of the Prahelikas<sup>1</sup> some are to be made out of the Kāvya Dosas while others are independent.

A general instruction is given that a Prahelikā should be expressed through either one or two Verses but not many.

The following Prahelikas are mentioned —

Samātratā, Vanditā or Vañcitā, Vikrāntagopitā, Musitā, Parihāsikā, Sāmanarupa, Paruṣa, Samkhyata, Kalpitā, Nāmāntarī, Nibhrtā, Samāna Śabdī, Vyīmudha, Gūdhī, Ekachannā, Ubhayachanna, Sankirna, Arthakarī, Vyabhicarī, Naṣṭārtha, Naṣṭākṣara, Anyārthata, Arthadā and Leśā.

**Samātratā<sup>2</sup>**—The meaning is concealed on account of a Mātrā. Dandin calls it Samāhitā and says that the meaning becomes obscure on account of the Padasandhi.

**Vanditā or Vañcitā<sup>3</sup>**—The meaning is concealed by means of synonymous words (Paryāyavacanā).

1 This is similar to what Dandin has said in his Kavyādarśa. He says that there are fourteen Duṣṭa Prahelikās but as there are innumerable Doṣās. It is no use in describing this and therefore he describes the only good ones.

2 Kāvyaḍarśa, Adhyāya 3, Śloka 98 AB.

Illustration śloka No. 108.

3 Kāvyaḍarśa Adhyāya 3, śloka 98 CD.

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Thus we find that our text gives the minimum number of alamkaras, if we regard the 36 lakṣanas of N S as kinds of alamkaras While discussing the

1 क्रियैव विशिष्टस्य तदर्थस्योपदर्शनात् ।

हेया निदर्शना नाम यथेवेतिभिर्विना ॥ ३३ ॥ अ ३ K L.

अर्थान्तरप्रवृत्तेन विचित् तत्सदृश फलम् ।

सदृशद्रा निदर्श्यत यदि तत् स्यान्निदर्शनम् ॥ ३४८ ॥ अ २ K D

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उपमेयस्य यत्साम्यं गुणलेशेन सोपमा ॥ ३० ॥ अ २ K L.

यथाकथञ्चित् सादृश्यं यतोदभूतं प्रतीयते ।

उपमा नाम सा तस्याः प्रपञ्चोऽयं प्रदर्श्यते ॥ १४ ॥ अ २ K D

3 यत्र तेनैव तस्य स्यादुपमानोपमेयता ।

असादृश्यविवक्षातस्तमित्याहुरनन्वयम् ॥ ४५ ॥ अ ३ K L

Our definition resembles more Bhāmaha

Daṇḍin does not mention Ananvaya but we find the same substance in his definition of Asādhāranopama

आत्मनैवाभवद्युक्त्यमित्यसाधारणोपमा ॥ ३७ ॥ अ. २ K D

4 Adhyāya 16 śloka 43

5 Dr V Raghavan in his work 'some concepts of the alamkāraśāstra', has ably discussed the relation of lakṣaṇa and alamkāras in his essay, 'The history of alamkāra'.

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1 This is similar to what Daṇḍin has said in his Kāvyaḍarsa. He says that there are fourteen Duṣṭa Prahelikās but as there are innumerable Doṣas it is no use in describing this and therefore he describes the only good ones.

2 Kāvyaḍarsa, Adhyāya 3, Śloka 98 AB

Illustration Śloka No. 103

3 Kāvyaḍarsa Adhyāya 3, Śloka 98 CD

Illustration Śloka No. 109

Vikrāntagopitā<sup>1</sup>—The meaning is concealed by intermediary words Daṇḍin calls it Vyutkrāntā

Muṣitā<sup>2</sup>—The meaning is concealed by means of obsolete synonyms Daṇḍin calls it Pramuṣitā

Parihāsikā<sup>3</sup>—The meaning is constructed out of the hidden meaning

Daṇḍin does not mention this variety but mentions as a thirteenth variety, Parihārikā which is defined as consisting of a series of words which give meaning to the sentence, when taken in the root sense It is difficult to say whether Parihāsikā and Parihārikā are the same

Samānarūpā<sup>4</sup>—The meaning is hidden by different words having the same meaning

According to Daṇḍin in Samānarupā the Prahelikā is made by words whose secondary meaning yield the sense of the words

Paruṣā<sup>5</sup>—The meaning is hidden on account of the construction of harsh syllables

Samkhyātā<sup>6</sup>—The meaning is hidden on account of using the words denoting Samkhyā

Daṇḍin explains this by saying that enumeration is the cause of concealing the meaning and illustrates it by means of a śloka where Kāñcī and Pallavās are indicated by Caturvarṇya and Aṣṭavarṇa respectively

Kalpītā<sup>7</sup>—The meaning is hidden by the apparent meaning

Daṇḍin calls it Prakalpītā

Namāntarītā<sup>8</sup>—The meaning is hidden by misunderstanding a Samjñā (proper name)

1 Kāvyaḍarśa Adhyaya 3, śloka 99 AB

Illustration śloka No 110

2 Kāvyaḍarśa Ad 3, śloka 99 CD

Illustration śloka No 111

3 Kāvyaḍarśa Adhyaya 3, śloka 104

Illustration śloka No 120

4 Kāvyaḍarśa Adhyaya 3, śloka 100 AB

Illustration śloka No 112

5 Kāvyaḍarśa Adhyāya 3, śloka 100

Illustration śloka No 113

6 Kāvyaḍarśa Adhyaya 3, śloka 101

Illustration śloka No 114 —

नासिक्यमध्यापरितथातुर्वर्ण्यविभूषिता ।

अस्ति काचिन् पुरी यस्यामष्टवर्णद्वया नृपा ॥ ११४ ॥

7 Kāvyaḍarśa Adhyāya 3 śloka 101

Illustration śloka No 115

8 Kāvyaḍarśa Adhyaya 3 śloka 102 AB

Illustration śloka No 116 —

आदौ राजेयघीराक्षि पार्थिव कोऽपि गीयते ।

सनातनश्च नैवासौ राजा नापि सनातन ॥

Nibhrtā<sup>1</sup>—The meaning is hidden by the misunderstanding of words

Samāna sabda<sup>2</sup>—The meaning is hidden by identical words

Vyāmudha<sup>3</sup>—The meaning becomes difficult to understand on account of the concordance of the meaning

Dandin calls it Samūdhā and he illustrates it by a sloka where the concordance of the word *tathāna* misleads

Gūdhā<sup>4</sup>—The meaning is hidden on account of various Bandhas in the Vrtta (metre) The meaning of this is not clear from the text

Dandin does not mention this variety.

Ekachhannā<sup>5</sup>— } —The real meaning is concealed by not mentioning one  
Ubhayachhannā<sup>6</sup> } or both The wording in our text is obscure

Dandin, however, makes the meaning clear In Ekachhannā the āsrita is expressed while the āśraya is concealed In Ubhayachhannā both are concealed

Sankirnā<sup>7</sup>—is defined as Sambhavopetā The meaning is concealed on account of many possibilities but if we interpret the word Sambhava as the meaning Samkala, it agrees with the definition given by Dandin

Arthakāri—The meaning leads to a different meaning The sense seems to be that the obvious meaning is supposed to lead some other meaning and thereby conceals the intended purport

Vyabhicārini—When same effect is achieved through a word

Naṣṭīrthā—The meaning in our text is not quite clear in its wording The meaning seems to be that the meaning becomes clear by putting the missing Matrā in the metre

Naṣṭākṣarā—The meaning is concealed for want of one Akṣara

Anyīrthatī—The meaning becomes different because a Varna is missing

1 Kāvyaḍarśa Adhyāya 3, śloka 102 CD

Illustration śloka No 117

2 Kāvyaḍarśa Adhyāya 3, śloka 103 AB Illustration śloka No 118

3 Kāvyaḍarśa Adhyāya 3, śloka 103 CD

Illustration śloka No 119 —

गान्दीये परावृत्त्य शयिनी कामिनी रथा ।

~ तथैव शयिनी रागात् स्वरे मुग्धमुन्मत्ताम् ॥ ११९

4 Rūdraṭṭa refers to Gūdhā Pralokās but it is not clear whether it is the same as our text mentions

5 Kāvyaḍarśa Adhyāya 3 śloka 104 CD

Illustration śloka No 121

6 Kāvyaḍarśa Adhyāya 3 śloka 104 AB

Illustration śloka No 122

7 Kāvyaḍarśa Adhyāya 3 śloka No 105 CD

Illustration śloka No 123

Arthada—The meaning becomes clear by interpretation according to different tenses

(The text however, is not clear to me )

Leśa—Only the seed of the meaning is suggested

Our text emphatically enjoins that in the above Prahelikas no obscene meaning should ever be suggested. This injunction seems to be significant as suggesting that sometimes obscene meanings were suggested through Prahelikas

In some vernacular riddles poems and songs one meets with such Prahelikas which must have their prototypes in earlier folk literature

It may be interesting to note that the Prerana<sup>1</sup> variety of Geyaprekṣakavya full of humour consists of Prahelika. This may be compared to some of the Sannadas sung at popular fairs by men and women which are full of humour and erotic suggestions

We have seen that out of the 24 Prahelikas fifteen are practically the same as are described by Daṇḍin in his Kavyadarsa. This might lead us to draw the conclusion that our text has taken its material from Daṇḍin's Kavyadarśa. But the few variations in the definitions and the additional Prahelikas go against this view. It may be that there might be a common source from which both have taken their material to suit their purpose

It is rather strange that our text should devote a whole adhyaya to the Prahelikas when it cursorily deals with more important topics. This suggests that at the times when our text might have been composed Prahelikas must have been regarded so important as to deserve a special adhyaya. It would be therefore interesting to consider the place of Prahelika in our literary culture

Amarakośa<sup>2</sup> mentions Pravahlika and Prahelika together. So does Hemacandra in Abhidhana Cintamani<sup>3</sup>. Hemacandra explains Pravahlika as *Pravalate Pradanyam bījate* and Prahelika as *Prahelāyati abhiprayan sucaṣyati* and gives two varieties śabdī and Arthī

Prahelika or Pravahlika seems to be a literary diversion of the learned people from very ancient times. We find Pravahlika mentioned in the Brahmanas of the Rgveda such as Antareya Kausitaki etc. The reference is about certain laconic verses of the Atharvaveda. Thus Pravahlika<sup>4</sup> is used in the sense of a riddle in these works

1 हास्यप्रय प्रेरण तु रसाद्भेलिक्यावितम् ।

Kavyānukāsana Adhyaya 8 sūtra 4 page 446 edited by R. C. Parikh

2 Kāṇḍa 1 Varga 6 śloka 6

3 Kāṇḍa 2 Śloka 173

4 Ved c Index Vol 2 page 40

Another type of riddle namely theological is also referred to under the name of Brahmodya<sup>1</sup> in the Brāhmanas

The attraction of this type of literary activity seems to have been considerable and we find it mentioned as one of the 64 kalās in the Kāmasūtra<sup>2</sup> of Vātsyāyana and is referred to by Jayamangala in his commentary on it as Lokapratitā means well known in society. He gives two varieties of it viz Krīdarthā and Vādārtthā i.e. one for diversion and the other for discussion

Our earliest works on poetics mention Prahelikā. Bhāmaha<sup>3</sup> describes Prahelikā as employing Yamaka and as having recondite meaning on account of the variety of root meanings. He further adds that such a literary type can only be understood like the sāstras only with the help of commentaries and that it is a source of pleasure to the sharp-witted but humiliation to the dullards

We have already seen at what great length Dandin discusses his sixteen varieties of Prahelikās

Later writers on poetics, however, do not give it much importance. Mammata for example does not mention it. In Adhyaya 9 Kārika 85 (p. 529 edited by Zaḷakikar) he discusses citrakāvya introducing this subject in its vṛtti, he says *Kaṣṭam Kāvya metaditi Dīnāmātram Pradarśyante*, and then gives examples of Khadgabandha, murajabandha etc. but does not mention Prahelikā. He says (p. 534), at the end *Sambhaviṇo'pyanye prabhedah Śaktimātraprakāśakāh na tu Kāvya rūpatām dadhatīti na pradarśyante*. Only Somesvara<sup>4</sup>, one of his earliest commentators in his Samketa refers to Prahelikā while commenting on the word *anye prabhedah*. Hemacandra<sup>5</sup> refers to it as a Specimen of Kaṣṭakāvya and regards it merely as a thing of play (Kṛīḍa) but of no poetic value. Bhoja in his *Sarasvatikanthābharana*<sup>6</sup> describes six varieties of it. Rudraṭa in his *Kāvyaalamkāra*<sup>7</sup> also briefly discusses it. While Viśwanātha in his *Sahityadarpana*<sup>8</sup> emphatically says that as Prahelikā is unfavourable to Rasa, it is not included in Alamkāras. It is only a mode of expression (*Ukti Vācitrīyamātram*). He refers to three such varieties, viz Cyūtākṣarā, Dat-tākṣarā, and Cyūtadattākṣarā

1 Vedic Index Vol. 2, page 80

2 Adhikaraṇa 1, Adhyāya 3, Sūtra 16, page 32, C. S. Senes

3 Bhāmaha Alamkāra Adhyāya 2, śloka 9-10, page 10 C. S. S.

4 See *Kāvya prakāśa samketa* (p. 251) edited by Prof. R. C. Panik

5 *Kāvya nuśāsana* Adhyāya 5, sūtra 4, page 323, edited by R. C. Panik

6 Adhyāya 2, page 299 N. Sagara edition.

7 Adhyāya 5, śloka 24

8 Adhyāya 10, śloka 13.

Thus we find that *Praṇelīkā* was an important item of literary diversion in ancient times but later on with the growth of poetic understanding it was relegated to a low position

### Mahakāvya-laksanam

Varieties of literature are described in the introductory verses of *Adhyāya* 15 and 17. In *adhyāya* 17 *Vajra* by way of preface to his question describes *Mantra*, *Brahmana* and *Purana*. *Mantras* i.e. Vedic *Mantras* are to be taken with *Brāhmanas* because a *Brāhmana* is supposed to give the meaning of the *Mantras*. This is in conformity with the traditional meaning of the word *Veda* viz. *Mantrabrahmanajorvedanamadheyam* (*Āpastambha* 31). The *Kalpa* means *Kalpa* i.e. a *Vedaṅga* prescribing in ritual sacrifice. These three namely *Mantra*, *Brahmana* and *Kalpa* are supposed to be *aṣṭa*, i.e. work of *Rṣis*, then comes *Purāna*. It has four feet (*Catuṣpāda*). Its first foot is *Prakriyā*, the second *Kathavastu-paṅgraha*, the third *Upodghāta* and *Anusanga* and the fourth *Samhara* or *Upa-samhara*. *Purana* is said to possess five characteristics, that is, it treats five topics viz. *sarga*, *Pratisarga*, *Vamsa*, *Manvantara* and *Vamśanucarita*. But what is interesting to note is that in addition to the above a *Purana* contains all knowledge<sup>1</sup>, especially, science of music, dance, *Nāṭaka* and *Ākhyana*.

*Adhyāya* 15 distinguishes *Kāvya* from *Śāstra* and *Itihāsa*. *Śāstra* is defined as preaching the principal purposes of life viz. *Dharma*, *Artha*, *Kama* and *Mokṣa*. While *Itihāsa* is that which narrates the actions of the good persons of the former ages accomplishing *Dharma*, *Kāma* and *Artha* and with suggestion about *Mokṣa*.

This *adhyāya* further describes *Kāvya* and *Mahakāvya*. *Kāvya* is distinguished from *Itihāsa*, by the absence of the didactic element (*Upadesa* *Vinakṛtam*). It is further characterized as narrative of deeds of one person.

*Mahakāvya* contains the narration of two characters *Nayaka* hero and *Pratinayaka* opponent. It also describes the march of armies sending off war messengers, fighting and the ultimate victory of the hero (*Nāyaka*). The other items described are regions, city, kings, seasons, mountains, rivers and women. The hero and his opponents are to be properly described. The hero follows the virtuous path, and his victory is based upon *dharma* (*Dharmavijayā*) in contrast with the *Pratināyaka*, who is a *Lokavijayā* or if we take the reading *Lobhavijayā* as one getting his success through greed. The destruction of the opponent can be described but not that of the hero. However, the hero can be described as going to heaven with his own body.

1 This description seems to signify that *Viṣṇudharmottara* is really a *Purāna*, which in addition to possess the four *pādas* and *pañca lakṣaṇas*, devotes considerable space to the discussion of *Gita*, *Nṛtya*, *Nāṭya* etc.

Without metres, the mahākāvya would be in prose ( Gadya ) The following defects ( दोष ) should be avoided —Usages contrary to grammar, words whose syllabus are difficult to pronounce, sentences suggestive of obscenity as well as sentences whose meaning is difficult to guess and which contain uncommon words It should also be free from *punarukti*-repetitions Repetition, however is allowed in such emotions as wonder, jealousy, fear, sorrow, hurry, joy and where repetitions are desired The use of the word *Punar* in an utterance of a messenger, in an utterance in a dream and in an utterance to a person who has come for some work is also<sup>1</sup> not to be regarded as *Punarukta* fault

The speeches in a Mahakavya should be positive in statement and free from doubts, contradictions and what is forbidden in the society

It should exhibit the nine rasas—Śrngara, Hasya, Karuna Vira, Raudra, Bhayānaka, Bibhatsa, Adbhūta and Śānta and proficiency in art as well as proper ideas about Dharma and Artha

The above description of Mahakāvya may be compared with those given in Bhamaha's Alamkāra, Dandin's kavyadarsa and Agnipurana As far as the items of the descriptions are concerned, there is practically no difference There is, however, one point of difference to be noted All the works on Poetics agree that the death of a hero should not be mentioned in a poem Our text, however, says that the hero can be described as going to the heaven with his own body Another point to be noted is that a Gadya variety is simply characterised by the absence of metres Its types, kathā and Ākhyayika are not mentioned The most important point, however, is the relation shown between Kavya and Mahākāvya This to my knowledge is not shown in anywhere else Its importance lies in the fact that it shows an earlier stage in the development of mahākāvya form

It may be further remarked that our text only incidentally mentions a few Doṣas, while it makes no reference to Guṇās Thus out of the various topics of Sanskrit Poetics, the author of our text regards alamkāras, prahelīkās, kāvya and mahākāvya to be important and worth noting

If any inference is permissible from the above divergences, one may say that our text represents a tradition of poetics older than those embodied in Bhamaha's Alamkāra, Dandin's Kāvyaḍarsa and Agnipurāna

#### Dvādasarūpa

Adhyāya 17 is called Dvādasarūpa It treats of 12 Rupakās and true to its name, it discusses the twelve Rūpas or Rūpakas It may, however, be noted that the word Rupa is not used in our text in sense of a dramatic form nor do we find any śloka enumerating all the forms together as is generally the practice.

1 I have suggested न instead of न because the context requires it  
v 4

Śloka 7 to 28 describe these twelve forms They are Naṭaka, Nāṭikā, Prakaraṇa, Prakaraṇī, Utsṛṣṭakāṅka, Bhāṇa, Samavakāra, Īhāmrga, Vyāyoga, Vithī, Dima and Prahasana

Of these twelve the N S (Adhyaya 18 śloka 27 N Sagara) recognises only ten of these above mentioned varieties, omitting Nāṭikā and Prakaraṇī N S however, in śloka 111 and 112 describes Naṭika but says that it is to be included in Nāṭaka and Prakaraṇī in Prakaraṇa and therefore only ten Rupās are recognised<sup>1</sup>

The question of the number of recognised Rūpakās is of some importance in the history of Sanskrit dramatic traditions Bharata<sup>2</sup> recognises only ten While according to Hemachandra Kohala recognises many more

There are also twelve Geya Preksas such as Dombikā, Bhana, Prasthāna, Śingaka, Bhāṇikā, Preranā, Ramakṛda, Hallisaka, Rāsaka, Gosṭhi, Śṛigadī, Raga, Kavya etc

Naṭaka<sup>3</sup>—The plot of a Naṭaka is derived from Itihāsa, Purana or from the deeds of gods It might depict the deeds of a Nayaka alone or of a Nayaka and Pratinayaka—his rival This is similar to the distinction made between Kavya and Mahakavya in the preceding Adhyaya

I have not been able to find this distinction in Nāṭyasastra, Daśarupaka or Nāṭyadarpaṇa

All the Vṛttis and all the Rasas find their place in Naṭaka proper Its acts vary from 5 to 10 One act is to represent the activity of one day only (*Ekadinasikam Vṛttam*) This may be compared with a Greek tragedy in which only the incidents of a day are represented At the end of each act all the actors retire The incidents not to be shown in an Aṅka that is in an act are death, dethronement, seige of a city and fight They should be narrated in a Praveśaka A Praveśaka should always have two characters and these two characters should be of the servant-class (*Parijane*) but, not the

1 नायकद्वयी चापि देवीसम्बन्धी नाटिका हेया ॥ १११ ॥

अन्तर्भावगता हेया भावयोद्धमयोरपि ।

अथ दर्शयानि रूपाणि इत्युदितानि तु ॥ ११२ ॥ ना. शा अ १८

See—Types of Sanskrit Drama—Chapter 3 pages 39 to 44 for Number of species—D R. Mankad

2 It is not clear however to whom the tradition of twelve Rūpakās belong and which are the two additional Rupakās Hemacandra himself recognises twelve Two additional being Nāṭikā and Saṭṭaka His pupils Rāmacandra and Gunacandra in their Nāṭyadarpaṇa recognise the twelve varieties exactly as our text does

3 N S Adhyāya 18, śloka 11

Compare also Bhagavadajjukīya Page 3 and Kavyānuśāsana of Hemachandra Adhyāya 8, Pages 432 and 445 to 449 (edited by Śrī R. C. Pankh)

leading characters (Nāyaka lit hero), when two characters are different (not servants?), it is called Viskambhaka<sup>1</sup>

The stage should be made empty (Rangaśūnyata) only at the end of Pravesaka and Viskambhaka and not on any other occasion

The Pravesaka can narrate or exhibit the activity of many days but the narration should be brief and not lengthy. The killing of the renowned Nayaka should not be brought into Pravesaka but it may be suggested in the act by some device. The rise of the hero along with many Nāyikās should be shown at the end of the Nāṭaka

The remark about the indirect suggestion of the killing of the hero in the Anka itself is unusual. According to Bharata, it may be suggested in a Pravesaka but not in the act

Nāṭika—Nāṭika is like a Nāṭaka with this difference that it consists of four acts and its Rasa is predominantly Śṅgāra

Prakarana<sup>2</sup>—is also like a Nāṭaka with the difference that its plot is not derived from any other source but created by the poet himself. Its heroes are either Brahmanas or merchants

Prakarani—like prakarana with the difference that it consists of four acts

Utsrṣṭakankah<sup>3</sup>—Its plot is either derived from Itihāsa or is imaginary. Its Vṛtti<sup>4</sup> is Bhāratī and Rasa is Karuna and the hero must not be a god

Bhīna<sup>5</sup>—Its plot is derived from Itihāsa and it represents the activity of one day. It consists of one act and it is full of fights (Yuddha)

The whole action is done by one actor by means of talking through the device of (speeches in the air) Ākāśkathana

In the above description the attribute *Yuddhabahula*<sup>6</sup> is unusual

1 The word Bhinnam in our text does not clearly indicate the difference between the types of characters of Pravesaka and those of a Viskambhaka. According to N S Madhyama that is middle type of characters have to be used to Viskambhaka while Nica and Madhyama that is low and middle for samkīrṇa Viskambhaka (See N S Ad 20, śloka 37 to 39 Ad 21 śloka 110-114 C S S)

2 N S Adhyāya 18, śloka 95

3 N S Adhyāya 18 śloka 145

4 What the words *Utsrṣṭaṇi Samanantaraṇi* mean in this context is not clear. The reading in N S is *Utsrṣṭayuddhodhātāprahāṭsa*. Obviously the reading in our text is corrupt

5 N S Adhyāya śloka 159

6 The definition of Bhāṭa from *Daśarūpa* and *Nāṭyadarpana* may be compared

**Samavakāra**<sup>1</sup>—The heroes in this variety are twelve in number They may be gods or demons It has three Śrngāras and three Kapaṭas

Three Śrngāras are explained by Bharata<sup>2</sup>—Śrngāra in Dharma, Artha and Kāma and three Kapaṭas are explained as due to fate, enemy and happiness or misery

**Ihāmṛga**<sup>3</sup>—consists of many acts It has a Gandharva as a hero Its pre dominant Rasa is Śrngara In this variety the rasa arises by various causes of dissatisfaction which are not described in our text but according to Bharata it may be the forcible abduction of a woman

**Vyayoga**<sup>4</sup>—It represents the activity of a day It has one hero and its Rasa is Dṛpta or better Dipta according to N S i.e. Vira, Raudra etc i.e. without Śrngara and Hasya

**Yithi**<sup>5</sup>—It has 13 items but no hero

**Dima**<sup>6</sup>—Its Rasa is as above (i.e. Dipta Rasas) but specially Raudra Rasa Its hero is a god and its subject matter is something well known

**Prahasana**<sup>7</sup>—Hero is Udātta It represents courtezans and Viṣas

Thus comparing the above description of the 12 forms of drama with the ten of N S<sup>8</sup> we find that they generally agree Though description in our text is a sort of summarized version even then there are some important differences in details which I have noted before

1 N S Adhyaya 18 śloka 114

2 यस्तु गतिक्रमविहितो दैववशाद्वा परप्रयुक्तो वा ।  
मुखदुःखोत्पत्तिकृतत्रिविध कपटाश्रयो ह्येष ॥ १२३ ॥  
त्रिविधश्चान विधिज्ञैः पृथक्पृथक्कार्ययोगविहितार्थः ।  
शृङ्गार कर्तव्यो धर्मं चार्थं च कामे च ॥ १२४ ॥ अ १८

N Sagara edition

3 मृगवदलभ्या नायिका नायकोऽभिप्रेक्ष्यते इतीहामृगः ।

—दशरूपकम् (तृतीय प्रकाशः)

N S śloka 129 Adhyaya 18

4 N S śloka 141 Adhyaya 18

5 N S Adhyaya 18 śloka 163

6 उद्दालकावस्थिता (लसिता) वस्यदितनाल्पसत्प्रलयाश्च ।  
वाक्त्रे यथ प्रपद्ये मृदवाधिपले छत्रनिगते ॥ १६६ ॥  
व्याहारो गण्डध्वनयोऽशास्त्रा-युक्तकृता यस्याः ॥ १६७ ॥ ना. शा. अ १८

N Sagara edition

7 N S Adhyaya 18 śloka 135

8 N S Adhyaya 18 śloka 153

**Sandhis<sup>1</sup>**

**Mukha**—the sowing of the seed ( *bījasamutpatti* ) capable of giving the variety of *rasas*

**Pratimukha**—Sprouting of the seed sown in the *Mukha*

**Garbha**—the possibility of getting the results as well as its opposite

**Vimarsa**—When the purpose of the *bija* opens up and yet is accompanied with difficulties and adversities, it becomes *vimarsa*

**Nirvahana**—Carrying to the completion of things started in *Mukha* etc

All the above mentioned five *Sandhis* should be observed in *Nāṭaka* and *Prakarana*. *Vimarsa* is to be omitted in *Dima* and *Samavakara*. *Garbha* is to be omitted in *Vyāyoga* and *Īhāmrga* and *Pratimukha* to be omitted in *Utsrṣṭakāñka*, *Prahasana*, *Vithi* and *Bhānaka*

Hero ( *Nayaka* ) should never give up his generosity, good behaviour, and valour and he should ultimately be victorious over his rival

**Nayikas<sup>2</sup>**—eight *Nāyikās*

**Vāsasajjā**—one who remains in one's own apartment on account of one's own fault

**Virahotkanṭhitā**—one whose lover has not come

**Svādhinabhartṛkā**—one who bosses over her husband

**Kalahāntarītī**—one who is separated from the lover on account of quarrel

**Khaṇḍita**—one whose lover comes in the early morning with the signs of nails etc ( of other women )

**Vipralabdā**—one whose lover has not kept the appointment

**Proṣṭabhartṛkā**—one whose lover has gone on travel

Though eight *Nāyikās* are indicated in *śloka* 8, only seven are described. *Abhisārikā* is not mentioned

All the twelve varieties of the drama should exhibit the graces of these different types of *Nāyikās*

**Rasas**

Verse 61 says that *Śṅgīra*, *Hāsyā*, *Karuna*, *Vīra*, *Raudra*, *Bhayānaka*, *Bībhatsa*, *Adbhuta* and *Śānta* are nine *nāṭyarasās*. This should be compared with the following verse of N S —

मृगारदास्यकद्वाराद्वीरभयानका ।

बीभत्साद्भुतसङ्गी चोदयौ नाट्ये रसाः स्मृताः ॥ १६ ॥ *Adhyāya* 6

1 Compare N S Ad 19, *śloka* 17 ( N Sagar edition )

2 N S Ad 22, *ślokas* 203, 204 ( N Sagar edition )

At the end of Adhyāya 6 ( N S ) in verse<sup>1</sup> 84 it is again said that thus the above eight Rasas are defined But some Mss of the N S describe Śānta rasa also and say —

एव नवरसा दृष्टा नाट्यज्ञैर्लक्षणांविताः ।

The composition in all these twelve varieties should keep Rasa in view because the principal thing in Nāṭya is Rasa

रसप्रधानमेवैतत् सर्वनाट्यं नराधिप ॥ वि. ध. अ १७ श्लो. ६२ ।

Abhinavagupta while commenting on this portion says

ये पुनर्नवरसा पठन्ति तन्मते शान्तस्वरूपमभिधीयते ।

N S Vol I, Page 333, G O S

This clearly indicates that there were two traditions about the number of Rasas Our text follows the tradition of the nine Rasas and of twelve Rūpakās It is difficult to say what was the original tradition of Bharata But if we accept the theory that Bharata recognises only eight Rasas and ten Rūpakās and that the ninth Rasa and other Rūpakās were added later on, we may say that our text represents that later tradition It would be, however, safer to say that our text represents a different tradition and not to give any opinion about the priority of the one over the other

In the description of 12 types of drama given above, we find that most of it agrees with what is given in the Nāṭyaśāstra The question of the number of rasas, however require some consideration Our text, as we saw, gives nine rasas

The rest of the adhyāya is devoted to the many incidental items connected with the production of a play

The drama starts with the speech of the Sūtradhāra who suggests the whole plot, which gradually becomes manifest

Speech The hero speaks Sanskrit So do the Sanyāsīs, Śrotriyās, Kings, Dvijātīs ( Bruhmanas, Kṣatriyas and Vaisyas ) gods, demons, Gāndharvas and Nāgas The Nāyikā speaks Prakṛita So do heavenly damsels, Sanyāsīs, Pretenders and Vidyūśakas

Apabhraṣṭa is spoken by children, women, low people, eunuchs and those not mentioned already

The endings of the proper names—

The names of Brahmins should end in Śarman, of Kṣatriyas in Varman and of Vaiśyās in Dhana Some names end in Dāsa also The names of kings and their ministers should end in Vikrama

The names of women should be such as can be easily uttered, not harsh, and of Nāyikās sweet

<sup>1</sup> एवमेते रसा ज्ञेवास्तनष्टौ लक्षणलक्षिताः । ८४ ॥

The names of the attendants of queens should mention Kala and Kausala and those of the kings ending with Vijayā. The names of the astrologers should be characterized by Māngalya and of Purohitas by Santi.

The names of ministers generally end in Śūra while those of physicians in Āyusya. The names of Vitas end in Bhūsana and of Dāsas in Kañsum or their names may be the names of the ornaments or flowers. The Kañcukī and the Vidūsaka must bear the names of their Risi or Gotra respectively. The names of courtesans should end in Dattā, Mitra or Sena and the names of the office-bearers should be according to their office.

Forms of address—

The king is addressed by a Servant and subjects as Deva, by Brahmins as Rājan and by Risis as if he were their child. Those who are equal in rank call him Vayasya. Vidūsaka is addressed as Vayasya by the heroes. The one who sits in the chariot may be called by the charioteer Āyusmān.

Risis, teachers and gods are addressed as Bhagavan. The student is to be addressed either as Putra, Vatsa or by his family name (Namagotratah).

The husband is addressed by his wife as Āryaputra and a wife by her name but a queen is addressed as Devī. Father is addressed as Tata while the mother's father as Āryaka. Yuvaraja is addressed as Kumāra while a respectable person is addressed as Bhāva.

A woman of equal rank is addressed as Halā. A woman addresses her maid servant as Hanjā or Handā. The sister should be called Svāsā while a Sanyasini should be addressed as Vratini.

A brahmin lady should be addressed as Āryā and the rest according to the gender.

Varṣavara is a person who moves in the female apartments and is incapable of enjoying a woman. The head of the Varṣavaras is called Kañcukin. He is generally a Brahmin and respected by the queen.

Vidūṣaka is a Brahmin and a keeper of the secrets of the hero.

Sutrādhāra is the principal actor or Naṭa.

A dramatist should be at pains to make the whole composition of a drama perceive Rasas because Rasa is a soul of Nāṭya—*rasapradhana mevatat sarva-nāṭyaṃ*—All these twelve varieties should exhibit *kalākausalā* proficiency of arts, Social customs and manners—*lokaśiḍhana*, should teach dharma, artha and Kāma and should be for the good of the people.

### III MUSIC

Two adhyāyas 18 and 19 are devoted to Music. The 18th is called Gīta-lakṣaṇa and the 19th Ātodyavidhānī i.e. the former deals with vocal and the latter instrumental music. Both of these are in Sūtra style and mostly in prose. At the end of the eighteenth six verses are introduced by the words *bhavantī cātra ślokaḥ*, similarly at the end of the nineteenth, three verses.

The subject-matter discussed here finds a parallel in the works of Bharata and Daṭṭila, though here and there, there are some important variations also. In Bharata Nāṭyaśāstra instrumental music—Ātodya is treated first and vocal music—Gīta follows it. Viṣṇudharmottara, however, discusses vocal music first and then the instrumental.

#### *Vocal Music*

In the Gīta section the following topics are touched. The three sthānas—organs of utterance, the three Gramas-scales, the seven Svaras-notes, the twenty-one Mūrchhanās intonation and the forty-nine Tānas—key notes, three Vṛttis, nine rasas, ten Jātis, four Alamkāras, different types of musical compositions, practice of singing (वेद्य) and finally the religious merit of knowing the art of music. Gīta is regarded as four-fold on account of Svara, Pada, Laya and Avadhāna. Different notes are to be used for different rasas.

The Ātodya section describes the four types of instruments, three Vṛttis, different types of Layas and Talas and how they are connected with different rasas and finally the sitting arrangement of singers and instrument players on the stage.

The discussion in both the adhyāyas is very sketchy.

Viṣṇudharmottara differs from Bharata in the number of Gramas. Bharata gives Śadja and Madhyama. Daṭṭila<sup>1</sup> also gives two but mentions the third namely Gāndhāra adding that it is not found in this world. Sangita Ratnākara, which is comparatively a very late work, also mentions śadja and madhyama as current but describes in detail the Gandhāra grama. This indicates that this Gāndhāra grāma, which might have existed in ancient times and therefore preserved in tradition, must not have been current in the time of Daṭṭila and Bharata. Viṣṇudharmottara, however, preserves the old tradition.

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<sup>1</sup> केचिद् गान्धारमयाहुः स (तु) नेहोपलभ्यते ॥ ११ ॥ Page 2 TSS

Three sthānas—organs of utterance are Urah—chest, Kanthaḥ—throat and Śirah—head They give rise to three tones Mandra—low or base, Madhya—middle and Tāra—high Seven notes are sadja, madhyama, gāndhāra, Rsabha, Pañcam, Dhaivata and Nisāda The twenty-one Mūrchanās dependent upon three grāmas are as under—Sauvīrī, Harināsvā, Kalopanatā, Śuddhamadhyamā, mārḡī, Pauravī, R(Hr)syakā, [ Uttaramandrā, Rajanī ], Uttarāyatā, Śuddhasadjā, Matsarīkrtā, Aśvagrāntā, Udgatā, [ Ālapā ], Kuntimā, Śuddhā, Uttarā, Sadjā, Pañcāyatā and Udgatā

We may note here that Bharata gives only 14 Mūrchanās because he accepts only two Grāmas Forty-nine Tānas also dependent upon three Grāmas according to Visnudharmottara are mentioned as follows —

अथैकोनपञ्चाशत्तानाः—

‘अग्निष्टोमिकः, ‘अत्यग्निष्टोमिकः, ‘वाजपेयिकः, ‘पैण्डरीकः, ‘आश्वमेधिकः, ‘राजसूयिकः, ‘ब्रह्मुवर्णिक, ‘गोसविकः, ‘महावतिकः, ‘ब्रह्मतान, ‘प्राजापत्यः, ‘नागाश्रयः, ‘यज्ञाश्रयः, ‘गोदानिक, ‘हयवान्तः, ‘अजक्रान्तः, ‘विष्णुकान्तः, ‘अरण्य, ‘मत्तकोकिलः, ‘उज्जीविकश्चेति एते विंशतिर्मेध्यमग्रामिकाः । ‘प्रस्वापनं, ‘पैशाचः, ‘जीवनः, ‘सावित्रः, ‘अर्धसावित्रः, ‘सर्वतोमदः ‘सुवर्णः, ‘विष्णुः, ‘जिष्णु, ‘विष्णुनरः, ‘शारदः, ‘विजयः, ‘हंसः, ‘ज्येष्ठ इति एते चतुर्दश षड्जग्रामिकाः । ‘तुम्बुरुप्रियः ‘महालक्ष्मणः, ‘गधर्वतुमत्, ‘अलम्बुसप्रिय, ‘नारदप्रियः, ‘भीमसेनप्रियः, ‘विनतः, ‘मातङ्गः, ‘भार्गवप्रिय, ‘अभिरामः, ‘सन्ध्याव्यः, ‘किन्नरप्रियः, ‘पुण्यः, ‘मनोहरः, ‘कन्याणकरश्चेति एते पञ्चदशगांधारग्रामाश्रिताः ।

Bharata only gives 35 Tānas—21 of Sadjagrāma and 14 of Madhyama grāma omitting the Gāndhāragrāma, while S R gives 49 Tānas divided into two grāmas—clearly showing that it had no knowledge of Tānas of Gāndhāragrāmas

The four items to be noted in the practice of singing are Svara-note, Pada-note, Laya-note and Avadhāna—note Three types of Svaras are Vādi, Samvādi and Anuvādi Vrttis are given as three but they are not mentioned by name in this Adhyāya They are, however, mentioned in the 19th Adhyāya as follows — Citrā, Vṛtti and Dakṣiṇā

The relation of the musical notes with Rasas are as follows —

मध्यम and पञ्चम in हार्य and शृङ्गार, षड्ज and ऋषभ in वीर, रौद्र and अद्भुत, निषाद and गांधार in वरुण, धैवत in वीरत्त and भयानक, and मध्यम in शान्त

Ten Lakṣanas of the Jāti are given

महाशस्तारमन्द्रे च न्यासो(सा)पन्यास एव च ।

अल्पत्वं च बहुत्वं च पादबोडविते तथा ॥

एवमेव बुधैर्ज्ञेया जातयो दशलक्षणाः ।

Four Alamkāras are mentioned—

प्रमत्तादि, प्रमत्तान् प्रमत्तापन्त and प्रमत्तमध्य Then different types of musical compositions such as अग्रतन्त्र, उत्तरेष्व मद्रूपप्रकर्ग, वैष्णव, रोविद, ऋग्गाथा, पाणिका, दशविदिता and मन्त्रगीतिका are mentioned by name

It is said in the last verse that master of music, if he does not reach the *sumum bonum* would become a servant of a god and would enjoy bliss in his company

### *Instrumental Music*

In the 19th Adhyāya four types of musical instruments are mentioned according to tradition. They are *Tata*, *Suśira*, *Ghana* and *Avanaddha* i.e. stringed instrument, wind instrument, metallic instrument, stretched instrument (e.g. Drum) respectively

The musical notes are the same as in the Vocal music. The difference is indicated by saying that in singing the notes rise from below while in stringed instruments or in wind instruments, the order is reversed. Then the *Talas*, *Matras* and *Vṛttas* are described. Three *Layas* namely *Druta*, *Madhyama* and *Vilambita* are mentioned. It is said that *Tala* must have *Laya*. The *Prakarana*<sup>1</sup> is said to be two fold, *Kulaka* and *Chedyaka*. The different syllables to be expressed on the drums are described.

It may be noted that even here *Rasas* find their place as follows —the *Addita* in *Śrngāra* and *Hasya*, *Vitasta* in *Vira*, *Raudra* and *Adbhuta*, *Alīpta* in *Karuna* and *Śanta*, *Gomukhi* in *Bibhatsa* and *Bhayanaka*.

It is said that the *Dardura* (flute) and *Paṇava* (small drum) must follow the *Mṛdanga*.

The arrangement for sitting of the musicians is as follows —The Musicians have to sit just near the door of the dressing room and in such a way that they would be properly visible. The *Murjās* would be behind them and so also *Mārjanika*. On its left side *dardura* and *panava* should be placed. From the right the singer should sit facing to the north, to his left *gairika*<sup>2</sup> and to the right the players of flute. The female singers should be seated facing the main singer.

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1 As the word *Prakarana* is not explained it is difficult to say what it means in this connection of instrumental music. Its ordinary meaning is a chapter and here it may mean a series of sort.

2 *Gairika*—this word might mean the reciter.

## IV

### NRTTASUTRA

This section may be called Nṛttasūtra in accordance with the colophon of the 34th adhyaya

According to the ancient tradition Gīta (Vocal music), Ātodya (instrumental music) and Nṛtta (including Nṛtya) together constitute saṃgīta<sup>1</sup>. This tradition is at least as old as the Kauśītaki Brāhmaṇa (xxix 5) where it is called Śilpa (Vedic Index p 381). So after dealing the first two constituents of Saṃgīta we come to the third constituent Nṛtya<sup>2</sup>.

This Nṛttasūtra consists of 15 adhyāyas i.e. from Adhyāya 20 to 34

Adhyaya 20 is Samānyādhyāyah which consists of 62 ślokaś which deals with many miscellaneous things in the first twenty ślokaś, while the ślokaś from

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1 As Dr. Manomohan Ghosh says —

'In the *Viṣṇudharmottara* (Ed. Venkatesvara Press Bombay 1912, Part III, Ch. 2 ślo 4) it has been said that the canons of painting are difficult to be understood without an acquaintance with the canons of dancing. This remark is not intelligible to one who is not aware of the fact that dancing includes *abhinaya*, and was to a great extent responsible for its origin, although in later times it came to be associated more or less exclusively with the performance of *naṭyas*. An acquaintance with *abhinaya*, in fact, gives the student of painting a more or less definite idea about the postures of men according to changes (physical, mental and spiritual) to which they are subjected by the different objects surrounding them. The value of a treatise on *abhinaya* lies in the fact that it presents to us a more or less systematic and elaborate study of the possible artistic gestures which, when reproduced on the stage by *naṭyas*, may evoke *rasa* in the spectators. Any one who has some idea about the technique of painting will understand how the descriptions of varying gestures by head, hands, eyes, lips and feet etc. would help a student of painting to acquire skill in depicting the human form in its endless variety of poses. In fact the canons of painting such as are given in the *Viṣṇudharmottara* and the *Abhinayatarthacintamani*, give nothing but the anatomy of the human form considered in its motionless condition while the canons of dancing (which includes *abhinaya*) consider the human form in its rhythmic movement for the purpose of evoking some *rasa*, and can thus verify the knowledge of that anatomy by revealing its artistic possibilities.'

*Abhinaya-darpanam*—pp. xxx-xxxii—edited by Manomohan Ghosh, Calcutta, 1934

2 According to Sidney Colvin (*Encyclopaedia Britannica*, Eleventh Edition, Vol. 10), the art of dancing is a space-time art which occupies an intermediary place between the time arts, poetry and music (which are also called speaking arts) on one side and space arts, painting, sculpture and architecture (which are called shaping space arts) on the other. In this connection it will be interesting to note that the author of this part of *Viṣṇudharmottara* follows the same order by putting Nṛtya between Kāvya, Gīta and Ātodya on one side and Cītra, Prāmāṇa and Prāsāda on the other.

21 to 35 are devoted to what might be called the poses and movements of the dance. Ślokas 55 to 57 are devoted to four Vṛttis. Ślokas 58 and 59 refer to the four Pravṛttis. The two types of Dharmadharmas and the two types of Siddhis are mentioned in ślokas 60 and 61. The last śloka describes the Nṛtta, which is praised.

In Adhyāya 21 six Śayyasthanani are described. Types of Āsanās are discussed in Adhyāya 22. After discussing these āsanās, the postures and various movements of the body depending principally on feet of men and women, are given in Adhyāya 23.

Thirteen movements of head (śira), seven movements of Neck (Grīvā), five movements of mouth (āśya), five movements of chest (Urah), five movements of sides (Parśva), three movements of stomach (Udara), five movements of waist (Katī), five movements of thighs (Urū), five movements of calf (Jañghā) and five movements of feet are given. Thus this adhyāya 24 describes the āṅgikābhīnayas or angakarmas.

Adhyāya 25 treats the thirty-six Rasadr̥ṣṭis (emotional expressions of the eye), nine movements of eye lids (Puṭayoh karma), five movements of eye pupils (Taraka karma), six movements of the sight (Dr̥ṣṭi karma), five movements of eye brows (Bhrukuṭi karma), six movements of the nose, then the movements of cheek (Ganda), teeth (Danta) and lower-lip (adhara). In this way all the Upanga karmās are discussed in this adhyāya.

In Adhyāya 26 sixty four handposes are given. Hand poses are classified as single, combined and Nṛtta hand poses.

Significance of different colours with reference to these poses is given in ślokas 42 & 43. Occasions are shown when the acting should not be done. At the end, it is made clear that hand poses should be acted according to the place, time, production and meaning. There must be beauty in the dance—hands (Nṛtta-hastās).

Adhyāya 27 describes the Āharyābhīnaya i.e. the make up of the actors. Costume is a very essential feature of dance. So care should be taken in describing the costumes for every character taking part in the performance. The movements of the body should be performed as if showing some life in it (Sṛjiva). Five primary colours are mentioned in śloka 8. Ślokas 3, 4, 8 occur again in Citrasūtra portion also, and the different varieties of these five primary colours begin from ślokas 10 to 26.

Sāmānyābhīnaya is treated in Adhyāya 28. In this adhyāya, the acting for various bhāvas including sthāyībhāvas occurring in different rasas are described. The acting to show different seasons is given.

Gatipracāra of men and women are distinctly classified in Adhyāya 29 and Gati according to different rasas are shown. Gati representing different animals like horse, goat etc. for the actors are shown.

In Adhyāya 30 and 31 different rasas and bhāvas with their appropriate colours and deities attached to different rasas are mentioned

Adhyāya 32 is Rahasyamudrā and Adhyāya 33 is called Nrttaśāstramudrā. These two adhyāyas give much new information. These mudrās can be classified in two ways—mudrās attributed to deities and mudras used by devotees in order to worship the deities

The last adhyāya 34 is called Nrttasūtra. In this adhyāya the mythical origin of the Nrtta is shown. Dancing was used to please the gods in temples.

Nāṭya has been defined in the Nrttasūtra as Parasyānukṛti, i.e. imitation of something other than oneself and Nrtta has been described as that which beautifies Nāṭya.

In the Nāṭyasāstra of Bharata in the first adhyāya mainly and several times later on, the word *anukṛti* is used to describe *nāṭya*. So also in the same work, a question is raised as to the relation between Abhinaya and Nrtta and the answer is given that Nrtta is not imitation like Abhinaya, but has its place as a beautifying art because it lends charm<sup>1</sup>.

Nrtta has been divided into two types—Nāṭya and Lāsya. Here I have substituted the word, Tāṇḍya taken from the Nāṭyasāstra of Bharata for the word *nāṭya*, regarding *nāṭya* as a scribe's error.

Tāṇḍya (according to the text Nāṭya) and Lāsya have been further divided into ābhyantara and bāhya. Ābhyantara is one which follows precise rules (lakṣanavat) while Bāhya is one which is not regulated by any precise rules (lakṣaṇavarjitam). This distinction of ābhyantara and bāhya is the same as the distinction of Mārgya and Desya known to later tradition.

The ābhyantara Nrtta is regarded as auspicious.

Lāsya can be performed either under a pavilion (Maṇḍape) or outside, while Tāṇḍya (Nāṭya according to the text) should be performed under a pavilion.

1

सृष्टा भगवता दत्तास्तण्डवे मुनये तदा ।  
 तेनापि हि ततः सम्यग्मानभाण्डसमन्वितः ॥ २६७ ॥  
 नृत्तप्रयोगः सृष्टो यः स ताण्डव इति स्मृतः ।  
 यदा प्राप्यार्धमर्थानां तज्ज्ञैरभिनयः कृतः ॥ २६८ ॥  
 तस्माच्च कृतं ह्येतत् स्वभावमपेक्षते ।  
 न गीतार्थमम्बुद न चाप्यर्थस्य भावयम् ॥ २६९ ॥  
 कस्माच्च कृतं ह्येतद्भित्तिवसारितेषु च ।  
 अशोच्यते न सार्वार्थं कंचिच्चतमपेक्षते ॥ २७० ॥  
 किं तु शोभां जनयतीत्यतो नृत्तं प्रवर्तितम् ।  
 प्रायेण सर्वलोकस्य नृत्तमिष्टं रयभावनः ॥ २७१ ॥ (अ. ४)

Pavilion is of two types Āyata (oblong) and Caturasra (square) The measurement of the square pavilion is thirty-two hastas, while that of the āyata is double of this The pavilion should not be smaller or larger than this because if it is smaller, there will be congestion (Sammarda) and if it is larger, there will not be proper manifestation (Vyakti)

This may be compared with the three types of Nāṭya Veśmas described in adhyaya 2 of Nāṭyaśāstra Here it is noted that the Nāṭyaveśmans are of three types, viz Vikr̥ṣṭa (oblong), Caturasra (square) and Tryasra (triangular) The oblong type measures 64 × 32 hand lengths It was considered the most suitable one for all practical purposes

The mythical origin of dancing<sup>1</sup> is described as follows in Adhyaya 34 Visnu was fighting with the demons<sup>2</sup> Madhu and Kaiṇabha Lakṣmī noticed the graceful movements of her lord She wanted to know what was indicated by these movements Lord Visnu told her that they constituted the art of dancing This art represents the three worlds Then Viṣṇu disclosed its secret to Brahmā Brahma imparted it to Rudra, enabling him thereby to acquire the title of Nṛtiśwara

1 This art which uses human body as its medium of expression develops in our ancient tradition three varieties —Nṛtta Nṛtya and Nāṭya Dhananjaya the author of Daśarūpa has defined these terms distinctly as follows —

anyad bhavasāryaṃ nṛtyam nṛttam talalayaśrayam || 2 ||

adyam padarthabhīnayo margo deśi tatha param || 9 ||

madhuroddhatabhedena tad dvayaṃ dvividham purāḥ |

lasyatandavarūpeṇa nāṭakādyupakarakam || 10 ||

(Pariccheda 1)

and Adhināya Darpaṇa draws a clear distinction between the two Nṛtta and Nṛtya as —

मात्रं निनयहीनं तु वृत्तमिदमिधीयते ॥

रसभावनयजनानि युक्तं नृत्यमितीर्यते ।

एतन्मृत्यु महाराज समाया कल्पयेत् सदा ॥ १६ ॥

According to this definition Nṛtta would be a non imitative art based upon the principle of Tala and Laya Nṛtya which expresses Bhāva is an imitative art and therefore can be equated with āṅgikābhīnaya though it would still be guided by the principle of Tala and Laya When Āṅgika works in co-operation with Sattvika, Āhārya and Vācika abhinayas it expresses rasa and in that way becomes Nāṭya

This view of Dhananjaya is more or less to be found in the Nāṭyaśāstra of Bharata Though very often the two words Nṛtya and Nṛtta are used loosely In many cases one can see this confusion as a result of a copyist's error and sometimes due to a lack of precision in the usage of the two words But the general trend is quite clear

We also find a similar confusion about the usage of words Nṛtta Nṛtya and Nāṭya in this section too and it has to be explained on similar grounds namely copyist's error and a lack of precision on the part of the writer

2 Similar origin of Vṛttis is given in N. S. Adhyāya 20 of Nṛṇayasiṅgara edition

According to the above myth, it was Visnu who originated Nr̥tta and not Śiva as is the general tradition to be found in works like N S , A D , S R etc

In a way, however, this general tradition is confirmed by this account where Rudra is described as getting the title of Nr̥tteswara by pleasing Visnu by his dance This, secondary position given to Śiva, can be easily understood in a Vaisnava Purana But the traditional attribution of Nr̥tta to Mahādeva is corroborated in Adhyaya 85 where, after enunciating the general principle that the different branches of learning should be represented in sculpture by their originators, it is enjoined that Nr̥tta should be represented by Maheswara

Dancing should be performed at the time of auspicious occasions It should not be performed when one is engrossed in anxieties ( Adhyaya 20, Śloka 21, Adhyāya 26, Śloka 93 )

It was considered as a part of religious ritual because the gods were pleased more by the dancing than by the flowers and oblations ( Puspa and Naivedya ) Thus dancing was used to please the gods in temples and shrines But the dancing should not be used as a source of one's own livelihood ( Adhyaya 24, Ślokas 27, 28 ) The purpose of dancing according to N Ś is only to give pleasure to people and to give them instructions ( Adhyāya 1, Ślokas 115 120 )

It is well-known to students of anthropology that dance was used as a part of a magic ritual to ward off evil and to bring about auspicious circumstances In India, dance was used also as a part of religious ritual to propitiate gods In Vedic ritual music formed an important part of ceremony When the practice of worshipping images in temples became prevalent, music and dance were used as a form of worship also In fact, in every temple we find a Rangamandapa where music and dance were performed before the images

In Nr̥ttasūtra, Nr̥tta is called Māṅgalya i.e something which brings about happy circumstances ( Ad 20, Śloka 3 ) It is to be performed on occasions of joy, but should be completely avoided on occasions of sorrow

In N Ś ( Adhyaya 4, Ślokas 270 271 ) also Nr̥tta is called Mangalya It is performed on such occasions as marriage, birth and also occasions of joy and prosperity, because, it is a source of merriment We see here clearly that a magic use of dance is to ward off evil and to create a happy atmosphere Its artistic appeal, however, is not missed

In Adhyāya 34 of Nr̥ttasūtra we see the religious use of Nr̥tta as a form of worship It is said that the offerings of a dance performance is superior to the offerings of flowers and eatables Keśava or Visnu is pleased particularly by a person who worships him by dancing before him One who offers music and dance to Viṣṇu, gets the fruit of a sacrifice capable of yielding all desires Not only one's desires are satisfied by offering this dance form of worship, but one is able

to get the means to salvation also. The didactic aspect of Nṛtta is also mentioned and finally, what we might call for want of a better word its magical effectiveness is also given by regarding it as 'śāntikam', Pauṣṭikam' and Kāmyam.

It is interesting to note, however that it is enjoined that a person earning one's own livelihood by means of dance is to be avoided, so also a person who so to say sells dance ( Nṛtta Vikrayakāraka ) through professional dancers. From these remarks we can infer two things about the place of dance in our ancient Society. One—the professional dancers were held in contempt and the other dance itself was regarded as sacred art to be known and practised by religious people.

The major portion of the Nṛttasūtra of V. D. is devoted to what we might call in ordinary language different aspects and items of dance proper.

The subject matter treated here is much the same as the subject matter discussed in Adhyayas 4, 8, 9, 10, 11, 12 & 13 of N. S.

The first item that is mentioned is the Recaka of four kinds. These four kinds are Kaṭirecaka, Padarecaka, Kararecaka and Grivarecaka according to N. S. The reading in our text is *Katipadanighrikasṛjam* where Anghri is redundant. The two other words should be kara and Griva or their synonyms. I would therefore read the line as *Caturdharecakam griva katipada karaśṛjam* ( V. D. Adhyaya 20 śloka 21 N. S. Adhyaya 4 śloka 249 to 255 ).

What is Recaka? It is no doubt a movement of the limbs mentioned above. It should mean the outward or forward movements of these limbs just as the word Recaka in Prāṇāyama means the outward movement of the breath.

This word is explained by Mr. Naidu in the following way—Recita of the various limbs consists in whirling or moving them about. Recaka also consists in lifting up and moving about ( Recita and Recaka are synonymous<sup>1</sup> ).

Rahula defines Recita thus. The several and independent whirling actions of the neck, the two hands, the waist, and the two legs constitute Recita.

After Recaka comes Carī. It is of two kinds—Carī and Mahācarī. The reading in the lines preceding Mahācarī is Catākanya which does not yield any relevant sense. The correct reading may be Recakanya. The meaning then would be that Carī and Mahācarī are different from Recakas.

Carī ( Ad. 20 ) is defined as the delicate ( Sukumara ) movements of limbs and speech. It becomes Mahācarī when the movements are vigorous or violent. According to Bharata Carī is associated with the exposition of Śṅgara while Mahācarī with Raudra ( N. S. Adhyaya 5 śloka 28 N. S. Sagara ). In another context ( śloka 53 Adhyaya 5 N. S. Sagara edition ) it is said that Uma is pleased by the employment of Carī and the Bhūtaganas by Mahācarī.

1. Tāṇḍava Lakṣaṇam ( Page 77 ) by Dr. B. V. Narayana Swami Naidu.

These references make it clear that the distinction between Cāri and Mahācāri is similar to the one between Lāsyā and Tāndyā. It will be convenient here to treat of another Cāri mentioned in Adhyāya 24 śloka 63 of our text. There it is defined as the movement of one foot. This definition is the same as given in N S Adhyāya 10, (verse 3, N Sagar)

A more detailed description of Cāri is to be found in verse<sup>1</sup> 1 of the 11th Adhyāya of Caukhambā edition of N S. According to this "Cāri is a movement resulting out of the co-ordination (Samānakaranāt) of the foot, shank, thigh and waist".

Thus it appears that the word Cāri is used in two senses—one describing a movement of the foot or the co-ordinated movement and the other showing the quality of the movements—delicate (Cāri) or vigorous (Mahācāri)

It may be noted here that N S attaches very great importance to Cāri. It is said therein 'whatever is relevant in Nāṭya is to be taken as included in Cāris. No part of Nāṭya can operate without Cāri'.

Next comes the *Mandala*<sup>2</sup>. A Mandala is created out of the combination of Cāris. There are two types—Ākāśagāmi (aerial) and Bhauma (earthly). The Bhauma refers to the movements on the ground while the Ākāśagāmi refers to those above the ground. There are ten varieties of each of these. The Ākāśa varieties are Atikrānta, Vicitra, Lalitasañcāra, Sūcividdha, Daṇḍapāda Vikṛta, Ālāta, Vāma Baddha, Salalita, and Krānta, while Bhauma varieties are Bhramara, Āskandita, Mārdava, Samāsarita, Edākṛidita, Adḍita, Śaktakhyam, Ardha, Piśhakubja and Cāsa Gata.

These ten Ākāśamandalas and ten Bhauma Maṇḍalas mentioned in N S. (Adhyāya 11 and Adhyāya 12 N Sagar and Gaekwad series) are Atikrānta, Vicitra, Lalita Sañcāra, Sūcividdha, Daṇḍa pāda, Vikṛta, Alātaka, Vāma viddha, Salalita and Krānta. The ten Bhauma Maṇḍalas are Bhramara, Āskandita, Āvarta, Samāsarita, Edākṛidita, Adḍita, Śakatāśya, Adhyardha, Piśṭikūṭa and Cāsa Gati. It will be noted here that there are some variations in the names.

After mentioning the Maṇḍalas our Nṛttasūtra mentions 36 Angahāras<sup>3</sup>. It may be noted here that N S mentions only 32. From the following table, it will be clear that most of these Angahāras are common even though there are some slight variations in their names and also in the order of mentioning them.

1. Sthirahasta	4. Aparājita
2. Ākṣiptaka	5. Mattakṛidā
3. Uddhātita	6. Viśkambha

<sup>1</sup> This verse is put in a rectangular bracket in the Nirṇayasāgara and Gaekwad editions of N S.

<sup>2</sup> N S devotes one whole adhyāya to this topic of Maṇḍala.

<sup>3</sup> S R (Ad 7, śloka 800 onwards) agrees with the names of Angahāras given in N S.

7	Svastikarecita	22	Balāhaka
8	Vṛścikāpasṛta	23	Sambhrānta
9	Talamandā	24	Āngika
10	Avasarpita	25	Ratikrīḍa
11	Mattallisskhalita	26	Alātaka
12	Bhramara	27	Vidyudbhrānta
13	Pārśva Svastika	28	Parāvṛta
14	Madavilasita	29	Parśvaccheda
15	Vikṣipta	30	Ākṣipta Recita
16	Gatimandala	31	Saumya
17	Vaiśakharecita	32	Karita
18	Parivṛttakarecita	33	Sucividdha
19	Udvartaka	34	Apaviddha
20	Paricchinna	35	Vilapa
21	Recaka	36	Ardhamukṣita

The Karanas and Angaharas constitute the main subject matter of Adhyaya 4 of N S which enumerates its 108 varieties But V D gives only 90 names

1	Tala Puspa	24	Urchvajanu
2	Apaviddha	25	Nikuncita
3	Lina	26	Mattalli
4	Svastikarecita	27	Ardhamattalli
5	Mandala Svastika	28	Recaka Nikuṭṭaka
6	Uruvṛta	29	Padaviddha
7	Nikuṭṭaka	30	Taḍidbhranta
8	Sucividdha	31	Valita
9	Karicchinna	32	Ghūrṇita
10	Ardharecita	33	Lalita
11	Vaksah Svastika	34	Dandapaksa
12	Unmattam	35	Bhujangatrastarecita
13	Svastikam	36	Nupura
14	Prṣṭha Svastika	37	Recita
15	Diksvastika	38	Bhramara
16	Alata	39	Catura
17	Ardhasuci	40	Bhujangancita
18	Kapisama	41	Chhinna
19	Ākṣiptarecita	42	Vṛścikarecita
20	Kṣipram	43	Lata Vṛścika
21	Ardhasvastika	44	Vṛścika
22	Sancitam	45	Vyamsita
23	Bhujagatrasita	46	Sucividdhaka

47	Lalāṭatūlaka	69.	Gandasūcī
48	Kuñcita	70	Parikṣipta
49	Cakramaṇḍala	71	Pārsvajanuka
50	Uro Mandala	72	Grddhāvalīnaka
51.	Ākṣiptam	73	Līna
52	Lalalasita	74	Viṣṇukrānta
53	Ārgala	75	Ajapluta
54	Vikṣipta	76	Ākrānta
55	Bhramita	77	Mandita
56	Vilāsa	78	Mayūralalita
57	Vanarapluta	79	Natam
58	Parivṛta	80	Sarpita
59	Nivṛtta	81	Dolāpāda
60	Pārsvakrānta	82	Harīnapluta
61	Nikuñcita	83	Prenkholita
62	Atīkrānta	84	Nīlamba
63	Avakrānta	85	Skhalita
64	Dolāpāda	86	Karīhastaka
65	Vivartita	87	Prasarpitātala
66	Nāgaprakīḍita	88	Simhavikrīḍita
67	Vipluta	89	Vṛṣabhakrīḍita
68	Garuḍapluta	90	Gangavatarana

The 108 Karanas and 36 Angahāras ( 32 according to N S ) form the essential subject-matter of Nṛttaśāstra. The Angaharas depend upon Karanas, because they are the results of the complex combinations of Karanas. It will be, therefore, proper to make an attempt to understand first what is a Karana. It is defined in our text and N S as Hastapāḍasamāyogah ( Śloka 37 Ad 20 ) which would literally mean a co-ordination of hand and foot.

The explanation of Abhinavaguptapādācārya on the comment on the word Karana is noteworthy.

क्रिया करण, कस्य क्रिया नृत्तस्य गात्राणां हस्तपादसमायोग इत्युपलक्षितस्य त्रिलामशेषस्य हेयोपादेयविषय-  
क्रियारिभ्यो व्यतिरिक्तायास्तत्क्रियाया करणमित्यर्थः । एतावदेवाभिन्नमौन्दयानुप्रवेष्टेन त्रिलामश्व नाम ॥

N S Pages 92-93 G O S

Two important ideas emerge from the above comments. Any movement of hand or foot for utilitarian purposes cannot be included in the term Karana. Only that movement in which beauty enters ( Saundaryānupraveśena ) can be properly called a Karana. Another point to be noted is that the movement must be complete and not broken ( Atruṣitātvena ). The words Hasta and Pāda are not to be taken merely to mean hand and foot but should be taken to include respectively the parts of the body above the waist and below the waist.

Karanas, therefore, can be called basic dance movements. A combination of two such dance movements constitutes a Nṛtta Mātrkā. This may be taken to mean that Nṛtta proper arises when there is at least a combination of two movements and not otherwise.

A combination of three such movements of three Karanas is called Kalāpaka, of four a Khandaka, and of five a Samghātaka. Combinations of six, seven, eight or nine Karanas constitute the Angaharas. Thus, one may say that an Angahara is a combination of more than five dance movements.

Abhinavaguptapadacarya says that by a sort of mathematical permutation and combination, one can have innumerable Karanas and Angaharas but that only thirty two Angaharas are mentioned by Bharata because these are the only ones which are beautiful—and we may add because they were the only ones which were probably practised.

The Angahara<sup>1</sup> has been explained by Abhinavaguptapadacarya in two ways—

(1) अज्ञाना देशान्तरे समुचिते प्राणप्रकारोऽङ्गहारः ।

which would literally mean a mode of carrying the limbs to another proper position

(2) हरस्य चार्यं हारः, प्रयोगः अङ्गनिर्वृत्यो हारो अङ्गहारः ।

i.e. a performance of Hara (Śiva) accomplished by the movement of the limbs

These two explanations show that probably the original meaning of the word Angahāra was forgotten. It was a word used for a complex dance movements and one was not sure whether the name is associated with Hara the mythical originator of dance or it merely meant movement of limbs.

In the first volume of the NS published in G O S the illustrations of Karanas have been published. “In the compartments of the East and West Gopuras of the Naṭaraja temple at Cidambaram in South India, these Karanas were cut on rocks, with appropriate verses from NS underneath each of these postures but unhappily only 93 of the postures are recovered and the remaining 15 were either damaged or the compartments altered during the repairs. These postures

<sup>1</sup> So we find explaining Angahāra as Angavikṣepah. So does Hemacandra. Hemacandra gives three derivations

(1) अज्ञाना हरणं स्थानात् स्थानान्तरलयनं अङ्गहारः ।

(2) अज्ञानो हार इव शोभाजनकत्वात् ।

(3) अथवा हरस्य अयं हारः । हरेण अभिनीतत्वात् अङ्गप्रधानो हारः अङ्गहारः । स्थिर-हस्तादिर्द्वाविंशद्भेदः ।

(Abhidhāna Cintāmaṇi 2 296 Page 118 Yaśovijaya Jaina Granthamālā)

are found in Bharata's order for about 60 numbers and then owing to mason's or supervisor's ignorance or on account of some subsequent alternations in the construction, the remaining 48 are not in the order followed by Bharata " 1

The authors of Tandava Lakṣaṇam have made a praiseworthy attempt to explain and illustrate the Karanas and the Angahāras. As the text in Bharata as well as in our work is obscure and laconic, one cannot explain satisfactorily these dance items so as to enable one to reproduce them in practice. I, therefore, do not think it worthwhile to go into details in this matter.

After finishing what might be called the essential items of the art of dancing, the author of Nṛttaśāstra mentions varieties and styles of dancing.

Two types of Nṛtta are mentioned Sukumāra and Viddha. The Viddha is the Uddhata or violent form of dance, mainly performed by men.

We find this distinction of Sukumāra and Viddha in verse 53 of Adhyāya 13 of N S.

This distinction is similar to that of Lasya and Tandya.

This is followed by the mention of Pindī which is described as having the 'shape given in accordance with the symbol of a deity'. Bharata (Adhyāya 4, sloka 260 onwards) mentions several such Pindīs based upon the symbols of several deities, e.g., the Pindī of Viṣṇu would be Tarkṣya, of Brahmā lotus, of Indra Airāvata, of Manmath Jasa etc.

Abhinavaguptapādacārya regards the Pindibandhas as the original element of Angaharas and Recaka<sup>2</sup> (Page 166 G O S).

After Pindī, comes the four well-known Vṛttis—Bharatī, Sattvatī, Kaisikī and Ārabhatī. Speech predominates in Bhāratī. The Sattvatī mainly exhibits Vira rasa, Ārabhatī Raudra, and Kaisikī Śṛṅgāra and Hāsya.

N S frequently refers to these Vṛttis. The whole Adhyāya 20 of N Sāgara edition is devoted to this topic of Vṛttis. It describes the mythical origin of Vṛttis, gives the varieties of different Vṛttis, their characteristics and the rasas which they express. We might supplement the information about the rasas of our text from N S (Adhyāya 22, slokas 65-66, Caukhamba). According to it, Bhāratī expresses Karuṇa and Adbhuta, Sattvatī Vira, Raudra and Adbhuta, Ārabhatī Bhayanaka, Bibhatsa and Raudra, and Kaisikī Śṛṅgāra and Hāsya.

• These Vṛttis are followed by Pravṛttis. A Pravṛtti is defined as the imitation of the dress, speech and conduct of a particular region or people. They are

1 N S Vol. 1 Preface Page 11 and 12, G O S

2 तद्धेतुकान् पिण्डीबन्धान्दृष्ट्वा नन्दी तथा भद्रमुत्तरीभद्रप्रभृतयो नन्दिभद्रदेवतागणरतप्रमुखा. पिण्डीबन्धा नाम चक्रः । आकारसादृश्येऽयं च पिण्डी तद्वन्ध प्रयोगः चक्रः ।

four in number Āvanti, Dakṣiṇāyā, Māgadhi and Pañcālī referring to the four well known divisions of our country

The 14th Adhyāya of N S (Nirnaya sāgara edition) discusses the subject of Pravṛtṭis giving the geography of India as well as the customs and manners of the different parts of the country with special reference to music, dance and drama

Two types of actions ( Dharmadharmās ) of the stage and of the world are mentioned These two types of dharmās are frequently referred to in N S<sup>1</sup> Adhyaya 14 ( of C S Series ), śloka 69 onwards describes these two types of actions—that which is natural and void of any artifice is Laukika In Nāṭyadharmā there is always an exaggeration, emphasis and a number of artifices

Finally, come two types of Siddhis or accomplishments—human and divine The human is achieved by exercise ( Vyayama ) while the divine is due to the favour of a deity This topic is described in detail in Adhyaya 27 of N S

The ideal Nr̥tta is one which is expressive of Rasa and Bhava and in accordance with the Rasa of a poem and following the Tala and the Gita

#### Lying-down postures

Adhyāya 21 describes the six modes of Śayyasthanas i.e. six postures in the bed These are Sama, Ākuñcitaka, Prasārita, Vivartita, Udvahita and Nata All these are mentioned in N S<sup>2</sup> Adhyaya 13, Verse 219 of ( C S Series )

The sama posture—Lying down with the face upwards—is one in which one sleeps with mouth upwards, hands free and loose

In Ākuñcita posture—Lying down with limbs narrowed down all the limbs are curved and the knees are contracted in the bed This posture would show the feeling of cold

- 1 स्वभावभावोपगत शुद्ध त्वविकृत तथा ।  
 लोकवार्ताक्रियोपेतमङ्गलीलाविवर्जितम् ॥ ७० ॥  
 स्वभावाभिनयोपेत नानास्त्रीपुरुषाश्रयम् ।  
 यदीदृश भवेन्नाट्य लोकधर्मा तु सा स्मृता ॥ ७१ ॥  
 अतिसत्त्वक्रियोपेतमतिमत्स्वातिभाषितम् ।  
 लीलाङ्गद्वाराभिनय नाट्यलक्षणलक्षितम् ॥ ७२ ॥  
 स्वरालङ्कारसयुक्तमस्वभूषणप्राप्तम् ।  
 यदीदृश भवेन्नाट्य नाट्यधर्मा तु सा स्मृता ॥ ७३ ॥

[ अ १४ ना शा ]

- 2 In N Sāgara edition after Udvāhitam the reading is Tathā while in the Caṅkhambā edition we have the reading Samam repeated With the help of our text we can correct the reading of N S into natam

Prasārta—Lying down with stretched position—is the posture of one sleeping at ease in which one hand is used as a pillow and the knees are stretched

In Vivartita—Lying down with the face downwards—the face is downwards This posture is used for the persons wounded, the dead, the drunk and thrown down

In Udvahita—Lying down with the head resting on the hand—the head lies on the shoulder and the elbow is tossed This posture indicates the playful mood

In Nata—Lying down with the legs slightly stretched—the shanks ( Jañgha ) are stretched and the hands are loose This posture is to be used to indicate sloth, fatigue and exertion

#### \*Sitting postures and seats for different characters

Adhyaya 22 describes the nine *Upavesasthanam*<sup>1</sup> i.e. postures of sitting and then discusses the types of seats to be given to different persons

A different textual version of the 12th Adhyaya based upon *bha* and *ma* Mss is given in the 2nd volume of N S in G O S In this version we do find the methodical enumeration as well as the orderly description of the Upavesasthanas This clearly proves that our text and that of S R have followed the version of N S of *bha* and *ma* Mss It is difficult to say however, whether the *bha ma* tradition is earlier or later

( 1 ) In the Svastha posture of sitting the legs are held<sup>2</sup> apart The chest is somewhat raised and the two hands are lying at ease on waist and thigh<sup>3</sup>

This posture is to be used when one is sitting at ease

( 2 ) In Mandalasa one leg is stretched and one is on the seat while the side<sup>4</sup> is bent

\* We find this subject discussed in Adhyaya 13 verses 193 to 203 of N S ( Caukhamba Sanskrit Series ) in Adhyaya 12 verses 157 to 165 ( N Sagara edition ) and Adhyaya 12 verses 203 to 212 ( of G O series )

1 In the edition of G S S and N S and the main text of G O S we do not find the methodical enumeration of Upavesasthanas as we find in our text and in S R In the case of Sayyas thanam such enumeration is to be found in the N S texts mentioned above

2 विष्कम्भेन वैशाखस्थानकोचितेन विस्तारेणाशितौ विस्तीर्णन्तरौ सु द्रौ पादौ ।

( N S Abhinavagupta Page 169 Vol 2 G O S )

3 Instead of the word Vakṣaḥ we find Trikaḥ in N S the word Trikāḥ means here the part between the shoulder blades S R substitutes Vistārta for Viṣkambhita probably taking the word from the commentary of Abhinavaguptapadacarya

4 In the place of Parśvam Natam Bharata puts śiraḥ parśvagatam i.e. the head is bent sideways The correct reading of the line seems to be śiraḥ parśvanatam karyam ( Śloka 196 )

This posture of sitting is used when one is thoughtful, anxious, depressed, dejected or love-lorn

(3) In Klāntamānasa posture, the two hands are lying on the chin while the head lies on the top of the arms and the eyes are full of tears

This posture is to be used when one is seized by a strong person, or bitten by an enemy or depressed on account of sorrow

(4) In Srastālasa posture, the two hands are hanging down, the body is inactive and the eyes are tired and dull

This posture is to be used in fatigue, lassitude, intoxication, in fainting, painfulness, swoon and peril of death

(5) In Viskambhita posture, the legs, the thighs and the hands are all curved up and the eyes are closed

This posture is to be used in meditation and in reflection with the eye turned towards one's own chest

(6) In Utkāṣṭaka posture, one sits evenly with both the feet in the same level and not touching the ground. This posture is a natural one and is to be used when persons sit as members of an assembly. It is also used in performing Śrāddhas, sacrifices, meditation, muttering the Mantras and sipping water from the hands

(7) When one knee of a person sitting in the above position touches the ground, it is called Muktajānu

This posture is to be used in conciliating the beloved, when offended. It is also used in cleansing floor and in covering the ground with dung

(8) In Jānugata posture, both the knees are placed on the ground. It is to be used in supplication before kings and worship of gods

According to Bharata, Jānugata position is used in addition to the above, for sorrow, crying, seeing the dead, frightening bad animals and begging

(9) In Vimukta posture, one falls down on the ground

*This posture is to be used in striking, in excitement and in lamentation.*

The description of sitting postures is followed by the suggestion regarding the different types of seats to be offered to different kinds of persons

This really is no form of bodily gestures i.e. Āngikābhinaya and, therefore, has its proper place in Āharyābhinaya

**Seats (Asanas)**

Bhadrāsana (Splendid Seat) is used for the gods, Simhāsana (the lion-seat) for kings, Rupyāsana (silver-seat) is for Sāmvaṭsara (astrologers) and Purodhas (domestic Chaplain), Vetrāsana (Cane seat) for Amātya (minister) and Mantri (Secretary), Maṇḍāsana (made of Manda Herb) for the Senāni

( Commander of the army ) and Yuvarāja ( the prince ), Vrsī ( a roll of twisted grass or pad ) for Munī ( sage ), Dviṣa ( Brāhmin ), Brahmācārī ( ascetic ) and others who observe vows Piṭhika ( a stool or a chair ) is to be given to the important persons of the place, the prominent citizens, the prominent merchants and the local persons Masūraka is meant for courtesans, princes and servants and Bhūmyasana for the rest

In one's own house, one may use a seat which one likes, excepting the Simhasana ( lion seat )

One cannot have a common seat with one's own teacher, either on elephant, on a chariot, on a slab of stone or on a large plank ( Śloka 17 to 22 )

In N S the suggestions are more detailed and specific The Āsanas described in N S Adhyāya 12 śloka 167 onwards as—Bhādrasana should be given to gods and kings, Vetrāsana to Purodhas and Amātyas, Muñjāsana to Senāni and Yuvarāja, Kaṣṭhāsana to Brāhmins, Kuthāsana to Kumaras In this way the Āsanas should be given in Rajasabha

The Āsanas for women are described from śloka 170 onwards Simhāsana should be given to the queens, Mandalāsana to the goddesses, Vetrāsana to the wives of Purodhasa and Amātyas, Kuthāsana, or Vastrāsana or Carmāsana to Bhoginī and Bhūyasana to other women

Paṭṭāsana should be given to Brāhmanī and Yatī, Mayūraka to Vaiśyas This type of Āsanavidhī is called Bāhya On one's own house, one may use any Āsana which one likes

### Standing posture

In Adhyāya 23, we come to the topic of standing postures—sthānaka of men and women with their usages

Six sthānakas ( Standing Postures ) of men are Vaiṣṇava, Samapāda, Vaiśākha, Mandala, Pratyālīḍha and Ālīḍha

( 1 ) In Vaiṣṇava sthānaka, one foot is in the natural position and the other in tryasra i.e. obliquely placed sideways with the shank somewhat bent

This posture should be used when one is talking at ease

Our text does not give the distance between the two feet N.S ( Ad 10 ) gives it as two and half tālas

( 2 ) In Samapāda sthānaka, the feet are evenly placed at a distance of a tāla<sup>1</sup> It must have the beauty of naturalness Rudra, Brahmā and other gods are the deities of this sthānaka The meaning probably is that this is the natural position of these gods This is also the posture of a group of Brahmins but if

<sup>1</sup> Tāla = 12 aṅgulas.  
v 7

we adopt the reading मङ्गल, it would mean that the Brahmins should pronounce their स्वस्तिसङ्कल in this posture

This sthānaka may also be used to indicate jumping of the birds, the performance of the marriage ceremony and the position of persons seated in chariots and Vimanas. It is also the posture of the ascetics and the persons practising penance.

(3) In Vaiśākha<sup>1</sup> the feet are placed two and a half tālas apart. The thighs are bent and the feet are sideways.

Its deity is skanda.

This posture is to be used to indicate the carriage drawn by horses, it is also to be used for exercise and for the entrance and exit of the bow.

According to the N S, the distance between the two legs is three and half tālas, while the distance in Vaiṣṇava posture is two and half tālas as mentioned above.

(4) In Mandala, the two legs are at a distance of three tālas from each other. The waist and the knees are in a line and the feet are sideways.

This posture is used to suggest the attack with the bow and the thunderbolt (Vajra). It also indicates the carriage by elephants and lifting up something in dance.

N S calls this posture Aindramandala and gives the distance between the two feet as four tālas. There are other variations also in the description.

(5) Ālīḍha—when the right leg is stretched at a distance of five tālas, this very (Mandala) posture becomes Ālīḍha. Rudra Kālī is its deity (to be distinguished from Bhadrakālī).

This posture is used everywhere to indicate the action of raising up something. It is also used in Raudra movement and to indicate fighting. It can be used to imitate the gestures of a lion as also to suggest in contacting the enemy. It is used to suggest hand to hand fights, sword fights and circular movements. It is also used when angry words are exchanged so also in the clash of athletes (Mallas) and generally attack and throwing of weapons.

1 N S gives a somewhat different description of Vaiśākha Sthānaka. According to it Uru should be Nṣṇṇa meaning probably depressed while the legs, according to one reading should be raised upto chest but according to another reading sideways as in our text.

त हास्तीनर्धतालाश्च त्रिपण्णोरु प्रत्ययेत् ।

इत्यसौ वक्षःस्थितौ चैव तत्र पादौ प्रयोजयेत् ॥ ६० ॥

(6) Pratyālīḍha—Pratyālīḍha is the reverse of Ālīḍha posture. In Pratyālīḍha, the right leg is curved and the left leg is stretched.

The dānavas are the presiding deities of Pratyālīḍha.

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The weapons raised in Ālīḍha posture should be released in Pratyālīḍha posture.

Now we proceed to the sthanas of women. They are three—Āyata, Avahittha and Hayakranta.

(1) Āyata<sup>1</sup>—In Āyata posture, one leg is in natural position, while the other is placed at a distance of one Tala obliquely side ways. The face should look as if pleased, the chest should be evenly elevated with the two hands in Latā pose lying on the buttocks.

This posture is to be used when one enters the stage (Rangāvatarana) for the first time and in offering flowers.

(2) Avahittha<sup>2</sup>—In Avahittaha posture one leg is obliquely placed, while the other, which is removed from it by a distance of one tāla should be in even position and Trika (the part between the shoulder blades) should be slightly raised.

This posture is used to express erotic gestures, to show beauty and when one is looking towards the road of a lover.

(3) Aśvakraṇta or Hayakrānta—In this posture, one leg is evenly placed and the other curved like a balance. The distance between the two legs is not fixed.

This Aśvakraṇta posture is of two types—Sūci Viddha and Aviddha.

This posture is to be used when one is holding a branch (of a tree) or gathering a bunch of flowers. It also indicates intoxicated eyes or when one is talking from a seat or conversing in a natural way.

### Gaits

It will be convenient to discuss in this section the *Gatī* also, though it forms the subject matter of Adhyāya 29.

1 The description of this Āyata pose in N S is different. According to one reading the right foot should be even while, according to the other, it is the left. In this connection, our reading seems to be more appropriate.

There is no mention of face and Urah in the three texts of N S. Kaṭi is said to be elevated. In the foot notes of N Sagara edition, however, two verses are given which, though very corrupt, resemble our text.

The reading given in *bha* and *ma* mss. of G O S of N S are very similar to those of our text.

Many more usages of this posture are given in N S.

2 This posture is different from N S.

The topic of Gatis (gaits) has been treated in N S Adhyāya 12, verse 11 onwards (N Sagara and G O S) and Adhyāya 13, verses 12 onwards (C S Series)

Two types of Gatis are indicated,—the natural one (Svabhavena), and the marshal (Yuddhacārī) one

(1) In the natural gait, the knee is raised up to the waist

(2) In the marshal gait, the knee is raised upto the chest

Then again the gatis are classified as Sthirā (steady) and Śighrā (quick)

The gatis are also classified according to Rasas, gait in the Erotic sentiment etc

The movements are also classified according to three tempos—Layas—Druta (quick), Madhya (medium) and Vilambita (slow)

The Sthira (steady) gait is to be used when one is afflicted by fever, exhausted by penance, suffering from pain, in wonder, in avahittha (dissimulation), in eagerness and in going as one pleases. It is used in love—Śrngara and Sorrow—śoka.

The Śighra (quick) gait is to be used when one is uneasy, trembling in fear, in terror, in flurry, in joy, in the actions to be done quickly, in hearing unpleasant news, in moving to and fro, in looking at wonderful things, in urgent actions, in searching the enemy, in pursuing the guilty, and in hunting the beasts of prey.

Gatis expressing sentiments (Rasagatis)

Gait in the Erotic sentiment (Śrngātini gati)—In Svasthakamita i.e. love which is not secret, love at ease to be distinguished from secret—ऋद्धा i.e. open love, one adopts the Śrngarini gait. One is dressed in a handsome style and walks with rhythmic steps and the movements of the arms are in accordance with the legs. The way is shown by the female messenger (duti)

In Pracchannakamita (secret love) when one is going to meet the lover, one puts black garments, walks with slow steps is suspicious and susceptible to any sound, has a trembling body and falters repeatedly and looks around in fear

Gait in the terrible (Raudra) sentiment—The terrible sentiment is of three kinds, viz. terrible in limbs (aṅga), terrible by nature (Svabhava) and terrible in make-up (Nepathya)

Terrible in limbs (aṅga)—In the aṅga raudra there are many faces many mouths, a multiplicity of arms fat limbs, deformity and tallness

Terrible by nature—One is rough and cruel and speaks ferocious

Terrible in make up—The body is wet with blood and carries parts of intestines in the form of lotus. It also carries many arms.

In these different forms of terrible ( Raudra ), the stress in the gait is given on the steps four tālas wide.<sup>1</sup>

Gait in the Odious sentiment ( bībhatsikā gati )—This is<sup>2</sup> characterised by feet close together or wide apart. The ground on which one walks is unpleasant—either a cemetery or a battle-field.

The gait in the heroic sentiment ( Vīra )—is characterised by swift footsteps. In the mood of wonder and joy one's footsteps are also of the above type.

The gait in the Pathetic sentiment ( Karuna )—the step is steady, there should be no attempt in suggesting beauty and rhythm.

In unenergetic or feeble gait ( of weakness ),—one walks with stiffness and the body is rolling. When one is severely wounded, one walks as if the whole body is contracted.

In the sentiment of terror ( Bhayānaka ), the gait becomes quick and stiff according to the purpose. When one sees a deformed creature one walks with eyes wide opened.

For ascetics, the gait is slow, the ascetic looking at a distance of a Yuga.

The movement in darkness should be slow on account of the hands touching at various objects.

The gait of one sitting in a chariot should be shown by slow steps. The movement of the chariot should be shown by Samapāda Sthāna ( posture ), in one hand he holds the bow and in the other the pole of the chariot. His charioteer should be shown as if holding the whip.

The gait of one seated in a celestial car ( Vimāna ) should be like that of one riding a chariot. Going up and coming down should be indicated by the movements upward look and downward look respectively. Going through the sky should be shown by turning circularly.

The descent from the sky should be indicated by straight and raised feet. Ascent to a high place should be shown by apakrānta steps appropriate for going away.

1 Abhinavagupta explains it as a type of motion in which the foot takes less time in falling than it has taken in lifting ( yavatākālena utkṣepah tato nyūnena patanam ) N. S. part II, page 143 ( G. O. S. )

2 It is characterised as Āsannā and Vikṣṭā which would mean near and far off. This, by itself, makes no sense. Comparing this with N. S. Ad. 13, verse 54, ( C. S. S. ), we find that the author of our text has taken these two words āsannapatitaiḥ and vikṣṭapatitaiḥ of N. S. Thus, the sense would be taking short jumps and long jumps. The N. S. gives further details: the feet should fall upon one another like the gambolling of a sheep ( Eḍaka ). The hands should be in accordance with this movement, but according to Ma. Ms. the gait-like movements are to be used in bhītāgatiḥ.

The descent should be shown by steps away from one another as if one is afraid. The movement in water should be shown by upward movement of the steps. Climbing on the trees should be shown by the upward movements of the hands. The movement of an elephant should be shown by steps moving sideways and away from one another in the form Sūcividdha and by holding the goad. The same movement with holding the bit of a bridle and the movement of other such draught animals should be shown by holding the reins. The movement of horse riding should be shown by Vaisikha Sthanaka. The movement of the serpents should be shown by the feet in Svastika form. Gait of a Viṣa should be shown by graceful steps and that of Kañcuki should be shown by unsteady and stumbling gait. In the gait of lean and weak person the movement of the breath should be obstructed. The gait of a person seized with disease or of one tired after penance should also be similarly shown. The gait of one who has walked a long way should be shown by slow and weak steps. The gait of a drunken person should be shown by stumbling on both the sides. The gait of a mad person should be shown by irregular steps. He would be talking irrelevantly and would be dirty and hairy ( shaggy )

The gait of crippled<sup>1</sup> person should be shown in accordance with his defects and purpose. The gait of a fat man should be shown as if dragging the body. The gait of a Vīduṣaka should be such as to cause laughter and in his hand there should be a stick naturally bent. In the gait of the memals चेरा the eyes would be bent thinking of something. The gaits of persons of different countries should be shown according to their natural peculiarities. Similarly also of beasts of prey and other animals

- 1 त्रिविधा तु गतिः कार्योऽस्त्रजगद्गुणान्नै ॥ १२९ ॥  
 विकलाङ्गप्रयोगेण कुद्वक्त्रात्मिकं प्रातः ।  
 एकं यन्त्रगतौ नित्यं स्तब्धो वै चरणो भवेत् ॥ १३० ॥  
 तथा द्वितीयं कार्यस्तु पादोऽप्रतःसंघरः ।  
 स्तब्धेनोत्थापनं कार्यमङ्गस्य चरणेन तु ॥ १३१ ॥  
 गमनेन विषण्णं स्यादङ्गो न चरणेन तु ।  
 इतरेण निपादे च क्रमेणानेन वै भवेत् ॥ १३२ ॥  
 एषा स्त्रजगति कार्योऽतालश्लेषस्तु च ।  
 पादनाप्रतःस्थेन अङ्गितेन भवेत्तथा ॥ १३३ ॥  
 निषण्णदेहा पद्मेस्तु नतजङ्गा तथैव च ।  
 सर्वसकुचिताङ्गा च वामने गतिरिष्यते ॥ १३४ ॥  
 न तस्य विभ्रमः कार्यो विक्षेपधरणस्य वा ।  
 सोदाहिता चूर्णपदा सा कार्यो कुद्वक्त्रात्मिका ॥ १३५ ॥

[ अ १३ ] ( CSS )

The postures of the remaining should be made in accordance with the meaning to be expressed

The gait of the persons of the highest class should be slow (firm), of the middle class middling and of the low class quick and frequent. The rhythm (laya) of the three should be according to their nature i.e. of the highest class Vilambita, of the middle class Drutavilambita and of the low class Druta. In making movements of steps on the stage one should see the area and the form of the stage and made them accordingly<sup>1</sup>

The gait of women should be with graceful steps, of men, steady or proud. The gaits should be exhibited in accordance with meaning.

In short, the dress should be in accordance with age, the gait in accordance with dress and the recitation of speech according to the gait and acting in accordance with recitation.

After describing the lying-down, sitting and standing postures of men and women, the text proceeds to describe the Angakarmas in Adhyaya 24. In other words, it describes the Āṅgikābhīnayas. This topic is treated in great detail in Adhyayas 8 and 9 of N S.

#### Movements of limbs

Generally speaking, the descriptions of the different Āṅgikābhīnayas are similar in both the works. Though there are at certain places important variations.

#### Movements<sup>2</sup> of head

There are thirteen movements of the head. They are as follows —

- 1 The verse as it stands in the text does not make much sense. If we emend the reading vikṛta to vikṛṣṭe and adopt the reading of c padagatipracaraḥ karyaḥ it would give the above sense.
- 2 In G O S edition of N S, an additional śīrṣkarma named Prakṛta is mentioned. The verse is put into the rectangular bracket. Prakṛta is not mentioned by the Caṅkhamba and N Sagarā editions. It is defined as the easy natural holding of the head and it is used for auspicious occasions, study, meditation, natural actions and in saying Jīya.

ऋतुरवभाजसंस्थानं प्राकृतं तु रवभाजम् ।

महत्त्वाध्ययनध्यानस्वभाजं जयधर्मम् ॥ ३८ ॥ [अ ८ N S G O S]

Names of the movements of the head according to A D are—Sama, Udvāhita, Adhomukha, Ālōlita, Dhuta, Kampita, Parāvṛtta, Utkṣipta and Parivāhita (śloka 49 to 65).

S R—Dhuta, Vidhuta, Ādhuta, Avadhuta, Kampita, Ākrapita, Udvāhita, Parivāhita, Añcita, Nihāñcita, Parāvṛtta, Utkṣipta, Adhomukha and Lolita (Ad 7 śloka 51 to 75).

See for pictorial representations of the head and the neck movements, Jain Citrakalpa-druma (Pages 63 to 69 Plates 119 to 142).

Akampita, Kampita, Dhuta, Vidhuta, Parivāhita, Udvāhita, Avadhuta, Añcita, Nikuñcita Parāvṛtta, Utkṣipta, Adhogata and Parilolita

- (1) Ākampita<sup>1</sup>—( definition )—Raising the head in a natural ( Svabhāvat ) and straight ( ṅu ) way  
Usage—Making signs, sermonizing, questioning and soliloquy and natural talk
- (2) Kampita—The above movements when done frequently, become Kampita  
Usage—Anger, threatening, speculating and taking vows
- (3) Dhuta—Whirling the head slowly  
Usage—Distress, amazement and forbidding
- (4) Vidhuta<sup>2</sup>—Shaking the head from one side to the another  
Usage—Overpowered by cold, suffering from old age, intoxication and feverishness
- (5) Parivāhita<sup>3</sup>—Moving the head in a circular movement  
Usage—Accomplishment, amazement, joy and sportiveness
- (6) Udvahita<sup>4</sup>—Carrying the head upwards for once  
Usage—Height, pride and looking upwards
- (7) Avadhuta—throwing down the head suddenly  
Usage—Message conversation, signs and invocation
- (8) Añcita—Bending the neck slightly on one side  
Usage—Swooning, painfulness, anxiety and unhappiness
- (9) Nikuñcita<sup>5</sup>—Elevating the shoulder and curving the neck  
Usage—Pride and amorous diversion
- (10) Parāvṛtta—Turning the head backwards  
Usage—Looking backwards or sideways
- (11) Utkṣipta—Keeping the head upwards  
Usage—catching at a lofty object and heavenly object ( N S दिव्यान्तरिक्षं instead of दिव्यान्तरिक्ष )
- (12) Adhogata—Casting down the head  
Usage—Bashfulness bowing and unhappiness

1 N S describes it in a different way The head is slowly moved upwards and downwards.

2 According to N S Vidhuta is the quick movement of Dhuta.

3 N S uses the word Paryāya instead of Maṇḍala

4 According to N S ,when the Ādhuta head is made once oblique, it becomes Udvāhita.

5 According to N S the Nikuñcita is to be used by women to indicate amorous movement and feelings

- (3) Nirbhugna—Face downwards and somewhat turned upward so as to look away  
Usage—Seriousness
- (4) Bhugna—Somewhat downcast face<sup>1</sup>  
Usage—Shame, and natural pose of ascetics
- (5) Vivṛtta—Turning back the face  
Usage—Laughing, grief and fear etc
- \*(6) Rju—The normal position  
Usage—Natural position

#### Movements of Chest ( Urah )—

Next come five movements of Urahkarma i.e chest movements They are Ābhugna, Nirbhugna, Prakampita, Udvāhita and Sama

Ābhugna—Chest slightly bent<sup>2</sup>

Usage—Wounded with weapons, act of killing and heart disease

Nirbhugna—Chest stiff and back lowered

Usage—Stupification ( or stiffness ), astonishment, pride and rejection

Prakampita—Sudden throwing up of the chest

Usage—Laughter, weeping fatigue, disease and fear

Udvāhita—High chest

Usage—Breathing and yawning

Sama—(lit) equal on all sides i.e flat or even

Usage—Indicating well being

#### Movements of the sides ( Parsva karma )—

We come to the description of the five kinds of the movements of the Sides They are samunnata, Nata, Prasrita, Vivartita and Apasṛta

Samunnata—Waist sides and shoulders are raised

Usage—Retreat

Nata—Waist and sides bent

Usage—Approach

1 N S has a reading Kīñcīdayatām which I think should be Kīñcīdanatām

2 N S gives also six movements of āśya

N S ( Ad 8 Ślo 157 onwards ) gives Vīdhuta instead of Viruddha and instead of Rju, N S gives Udvāhi movement S R agrees with N S Instead of Nirabhugna S R gives Vyabhugna

3 According to N S the chest is lowered while the back is raised and the shoulder slightly bent and at times loose Usage—for denoting the confusion of mind rejection swoon, sorrow, fear, disease arrow in heart and also the touch of cold rain and bashfulness

Prasārita—Spreading out the sides in both ways

Usage—Joy

Vivartita—Circular movement of Trika ( a part between the shoulder blades )

Usage—Circular movement

Apasrta—Moving away the Trika

Usage—Terror

#### Movements<sup>1</sup> of Stomach ( Udara )—

Movements of the stomach are three They are Kṣāma, Nīma and Pūrṇa

Kṣāma—Slim

Usage—Laughter and Yawning

Nīma—Sunken

Usage—Disease, penance, fatigue and hunger

Pūrṇa—Full

Usage—Breathing out, health and voluptuousness

#### Movements of the Waist ( Kaṭi )—

These are five They are Prakampita, Vicchinā, Nivṛttā, Recita and Udvāhitā

Prakampita—Quick and Oblique movement i.e. to and fro of the waist

Usage—The gaits of shorts, dwarfs and hump-backed

Vicchinā—Undulating in the middle

Usage—Physical exercise, looking over the shoulders and arrival of somebody

Nivṛtta—Facing one who has turned the back

Usage—Turning round

Recitā—Moving all round

Usage—Whirling movement

Udvāhitā—Raising up of the buttocks

Usage—The sportive movements of women

#### Movements<sup>2</sup> of the thigh ( Ūru )—

They are five Their names are Kampana, Valana, Stambhana, Udvartana and Vivartana

Kampana—Bending downwards and upwards of the heels and standing on the fore part of the foot

Usage—the *gait* of low characters

1 According to S R Kṣāma, Khulla, Pūrṇa and Rīktapūrṇa N S gives khalva instead of Nīma

2 S R gives the names of these movements in their past participles such as Kampita, Valita, Stabdha Udvartita and Nivartita

Valana—The knee slowly moves inward

Usage—Movements of women at ease

Stambhana<sup>1</sup>—Full of inverted actions

Usage—Bashfulness,<sup>2</sup> perturbation and rejection

Udvartana—Circular and swinging or whirling movement

Usage—Physical exercise and Tāṇḍava dance

Vivartana—The heel goes inward

Usage—Turning round hurriedly, flurry or excitement

#### Movements<sup>3</sup> of Shank ( Jaṅgha )—

The movement of the shank are five They are Āvartita, Nata, Kṣipta, Udvāhita and Parivṛtta

Āvartita—Movements of the right and left shanks in inverted order

Usage—Movements of the Vidyūṣaka.

Nata—Contraction of the knees

Usage—Standing, sitting and moving postures

Kṣipta—Tossing or moving to and fro the shanks

Usage—Physical exercise and Tāṇḍava

Udvāhita—To move the shank in such a way as to lift up the thigh ( Ūra )

Usage—Crooked or swinging movements

Parivṛtta—Moving in the opposite direction

Usage—Tāṇḍava dance etc

#### Movements<sup>4</sup> of the foot ( Pada Karma )—

There are five movements of the foot They are Uḍghaṭita, Sama, Recita, Añcita and Kuñcita

1 If we adopt the reading Apaviddha of N S ( G O S ) it would mean 'swinging motion', practically same meaning

2 The reading in Ms C is bhimordhasaviśādeṣu The reading in the three editions of N S is sadhvase ca viśāde ca but in the Ms of G O S edition the reading is bhisadhvasaviśādeṣu—which is undoubtedly the original reading of our text I have therefore adopted the same It would be noted that the readings in the Nṛttasūtra section of V D agree more with ॠ and ॡ Mss of N S of G O S

3 S R gives ten movements of calf First five movements agree with V D and also with N S. Five additional movements are Nisṛta Paravṛtta Tirascitā Bahirgata and Kāmpita

4 S R gives thirteen movements of the foot The first six movements are common with N S. the seven additional movements are Trāṣita Ghaṭitotsedha Ghaṭita Mardita Agraga, Parsṇaga and Pārsvaga

\*Udghāṭita—Standing on the forepart of the foot and moving down the heel on the ground

Usage—Making some one attached and graceful movements

Sama—Two feet are in a natural position on the ground with even placing.

Usage—Natural gestures

Recita—The foot moves on the forepart and the heel is raised

Usage—Nikṣipta, Recita, Bhranta, Tādita, Pracāra, Lalita and

Udvarṭita, ( i.e. throwing away, whirling, rolling beating, manifesting, sporting and elevating )

Añcita—The forepart of the foot is raised This means that the movement is on the heel i.e. the opposite of Recita

Usage—Various types of Bhramarakas, probably meaning bee-like circular movements, i.e. circular movements

Kuñcita—middle part of the foot is contracted

Usage—In Atikranta and Abhigamana—that is crossing and going towards ( Atikranta would mean crossing something and Abhigamana mere approach Another meaning of Abhigamana is the act of cleansing and smearing with cowdung, the way leading to the image of a deity This is one of the five parts of the Upāsana with Rāmānujas <sup>1</sup> )

The movement of one foot is called carī, with two karanā and a combination of karana is called khaṇḍa, and a combination of two or three or four khaṇḍas are called maṇḍala ( Compare N S Ad 11 Ślo 3, 4, C S Series ) The text does not give the list of the upāṅgas or subordinate limbs But they are mostly the same as are given in the N S excepting the text substitutes the Danta for the chibuka N S gives Netrabhruṇāsa dharaṇapalacibhūṇi

Glances ( Drṣṭis )

Ad 25 ( śloka 1 to 32 ) starts with the lists of thirty-six Drṣṭis ( glances ) followed by their descriptions These thirty six Drṣṭis are classified in three groups The names of the first two groups are given as Rāca Drṣṭis and Sthayībhāva Drṣṭis respectively but no name is given to the third\* group

\* The definition of N S is more or less identical but the usage is different. There the udghāṭita pada is to be used while practising udghāṭita karana for imitation. The reading in the text seems to be doubtful. It is likely that in Anurakta carape rakta seems to be interpolated. The original reading might have been karyo nūkarape rakta etc. If we adopt the reading of A anurakta carape the meaning would be 'this pada should be used for reddening the feet'

1 M W's Sanskrit Eng. Dictionary and also Sarvadamanasaśāstra

2 N S in verse 61 of Adhyāya 8, calls them Sa'cāruṇi Drṣṭis.

1 (I) Rasadr̥ṣṭis (The Glances to express the sentiments) are—

(1) Kāntā, (2) Bhāyānakā, (3) Hāsyā, (4) Karuṇā, (5) Adbhutā, (6) Raudrā, (7) Virā, and (8) Bibhatsā. The ninth Śāntā Dr̥ṣṭi is not mentioned in verse 1, but it is mentioned in verse 9. It is also necessary to make the number thirty-six. So, I have amended the text into *Śāntā Ca Rasa Dr̥ṣṭayah* in place of *Vijñeyā*, though, I should say that the latter is also the reading of N S.

(II) Sthāyī Dr̥ṣṭis are—

(10) Snigdḥā, (11) Hr̥ṣṭā, (12) Jihmā, (13) Kruddhā, (14) Bhīṭā, (15) Lajjitā, (16) Dr̥ptā, (17) Vismītā and (18) Saumyā.

(III) The remaining (eighteen) Dr̥ṣṭis (Sañcāri-Dr̥ṣṭis) are—

(19) Malinā, (20) Ākekara, (21) Śrantā, (22) Abhitaptā, (23) Viprutā, (24) Viṣannā, (25) Śankitā, (26) Trastā, (27) Kośā, (28) Nirmilitā, (29) Vibhrāntā, (30) Kuñcita, (31) Śūnyā, (32) Mukulā, (33) Vitarkitā, (34) Madira, (35) Lalitā and (36) Glanī.

Different expressions of the eyes —

Rasa-Dr̥ṣṭis—

- (1) Kanta<sup>2</sup>—Movement of the brow and side-glances inspired by eros  
Usage—Throwing a side glance (kaṭaksa) at a lover (verse 23)
- (2) Bhayanakā—eyelids and tips of the eyelashes turned upwards and eyeballs moving  
Usage—Killing<sup>3</sup>
- (3) Hasyā—eyelids are somewhat contracted and eyeballs agitated  
Usage—Hāsyā rasa—comic
- (4) Karuṇā—Eyelids are falling and rising, and full of tears and eyeballs disappearing  
Usage—Karuṇā rasa—sorrow
- (5) Adbhutā—Tips of the eyelashes are somewhat contracted and eyeballs somewhat expanded, even and fully opened  
Usage—Adbhutā rasa—marvellous

1 N S gives eight Rasadr̥ṣṭis excluding Śāntā and eight sthāyibhāva Dr̥ṣṭis excluding Saumyā and substituting Jugupsitā and Dīnā for Jihmā and Lajjitā. It makes the number thirty-six by giving twenty Dr̥ṣṭis in the third group. With these few variations the subject matter of Dr̥ṣṭis in the text and in N S is almost the same.

The N S of the G O S in the rectangular bracket and the N S of the N Sīgara edition in the text itself describe Śāntā Dr̥ṣṭi after Bibhatsā. The description is practically identical with that in our text. In N S we find the mention of these two traditions of including as well as excluding Śāntā as one of the Rasas.

2 According to N S in Śṛṅgāra rasa.

3 According to N S in Bhayānaka rasa.

- (6) Raudrā—Eyebrows upturned, curved and contracted suggesting a frown  
Usage—Raudra Rasa-fury
- (7) Virā—Middle part is puffed up and the eyeballs even  
Usage—Vira Rasa Heroic
- (8) Bibhatsa—Eyeballs drawn at the end of the eyes  
Usage—Jugupsita i e Bibhatsa Rasa-disgust
- (9) Śanta—Steady on account of meditation and looking downwards  
Usage—Śanta Rasa-tranquility  
Sthayibhava Dr̥ṣṭis are—
- (10) Snigdha—Opened in the middle, sweet and showing mirth  
Usage—Looking lovingly
- (11) Hr̥ṣṭa—Middle part is puffed up and tremulous and looking at the end of the eye  
Usage—Joy
- (12) Jihma—Looking with eyeballs downwards and slyly sunken  
Usage—Jealousy
- (13) Kruddhā—Eyebrows crooked and eyeballs motionless  
Usage—Anger
- (14) Bhūtā—Crooked eyelids and eyeballs motionless  
Usage—Fear
- (15) Lajjita—Eyebrows somewhat contracted and eyeballs averted  
Usage—Shame or bashfulness
- (16) Dr̥ṣṭa—Blooming eyes expressing spiritedness  
Usage—Utsaha i e in showing resolution to achieve something
- (17) Vismita—Eyesight even with the end of the eye fully opened  
Usage—Astonishment
- (18) Saumyā—Even eye sight with even eyeballs  
Usage—Looking placidly  
Sañcāri Dr̥ṣṭis—
- (19) Malina—Eyelids are throbbing  
Usage—Separation
- (20) Ākēkarā—Having eyelids somewhat contracted  
Usage—Union sambhoga
- (21) Śranta—Slightly raised eyelids  
Usage—Fatigue
- (22) Abhitaptā—Having dull eyeballs and eyelids.  
Usage—Dejection

<sup>1</sup>(I) Rasadr̥ṣṭis (The Glances to express the sentiments) are—

(1) Kāntā, (2) Bhayānakā, (3) Hāsyā, (4) Karuṇā, (5) Adbhutā, (6) Raudrā, (7) Vīrā, and (8) Bibhatsā. The ninth Śāntā Dr̥ṣṭi is not mentioned in verse 1, but it is mentioned in verse 9. It is also necessary to make the number thirty six. So, I have amended the text into *Śāntā Ca Rasa Dr̥ṣṭayah* in place of *Vijñeyā*, though, I should say that the latter is also the reading of N S.

(II) Sthāyī Dr̥ṣṭis are—

(10) Smṛgdhā, (11) Hr̥ṣṭā, (12) Jihmā, (13) Kruddhā, (14) Bhitā, (15) Lajjitā, (16) Dr̥ptā, (17) Vismitā and (18) Saumyā

(III) The remaining (eighteen) Dr̥ṣṭis (Sañcārī-Dr̥ṣṭis) are—

(19) Malinā, (20) Ākekarā, (21) Śranta, (22) Abhitaptā, (23) Vipṛuta, (24) Viṣannā, (25) Śankitā, (26) Trastā, (27) Kośā, (28) Nimilitā, (29) Vibhrāntā, (30) Kuñcitā, (31) Śūnyā, (32) Mukulā, (33) Vitarkitā, (34) Madirā, (35) Lalitā and (36) Glānā

Different expressions of the eyes —

Rasa-Dr̥ṣṭis—

- (1) Kanta<sup>2</sup>—Movement of the brow and side glances inspired by eros  
Usage—Throwing a side glance (kaṭaksa) at a lover (verse 23)
- (2) Bhayanakā—eyelids and tips of the eyelashes turned upwards and eyeballs moving  
Usage—Killing<sup>3</sup>
- (3) Hāsyā—eyelids are somewhat contracted and eyeballs agitated  
Usage—Hasya rasa—comic
- (4) Karuṇā—Eyelids are falling and rising, and full of tears and eyeballs disappearing  
Usage—Karuna rasa sorrow
- (5) Adbhutā—Tips of the eyelashes are somewhat contracted and eyeballs somewhat expanded, even and fully opened  
Usage—Adbhuta rasa marvellous

<sup>1</sup> N S gives eight Rasadr̥ṣṭis excluding Śāntā and eight sthāyībhāva Dr̥ṣṭis excluding Saumyā and substituting Jugupsitā and Dīnā for Jihmā and Lajjitā. It makes the number thirty six by giving twenty Dr̥ṣṭis in the third group. With these few variations the subject matter of Dr̥ṣṭis in the text and in N S is almost the same.

The N S of the G O S in the rectangular bracket and the N S of the N Sāgara edition in the text itself describe Śāntā Dr̥ṣṭi after Bibhatsā. The description is practically identical with that in our text. In N S we find the mention of these two traditions of including as well as excluding Śāntā as one of the Rasas.

<sup>2</sup> According to N S in Śrāgāra rasa

<sup>3</sup> According to N S in Bhayānaka rasa

- (6) Raudrā—Eyebrows upturned, curved and contracted suggesting a frown  
Usage—Raudra Rasa-fury
- (7) Vira—Middle part is puffed up and the eyeballs even  
Usage—Vira Rasa-Heroic
- (8) Bibhatsā—Eyeballs drawn at the end of the eyes  
Usage—Jugupsita i.e. Bibhatsa Rasa-disgust
- (9) Śāntā—Steady on account of meditation and looking downwards  
Usage—Śānta Rasa-tranquility  
Sthāyibhāva Dṛṣṭis are—
- (10) Smṛdhā—Opened in the middle, sweet and showing mirth  
Usage—Looking lovingly
- (11) Hrṣṭā—Middle part is puffed up and tremulous and looking at the end of the eye  
Usage—Joy
- (12) Jihmā—Looking with eyeballs downwards and slyly sunken  
Usage—Jealousy
- (13) Kruddhā—Eyebrows crooked and eyeballs motionless  
Usage—Anger
- (14) Bhūtā—Crooked eyelids and eyeballs motionless  
Usage—Fear
- (15) Lajjitā—Eyebrows somewhat contracted and eyeballs averted.  
Usage—Shame or bashfulness
- (16) Dṛpta—Blooming eyes expressing spiritedness  
Usage—Utsāha i.e. in showing resolution to achieve something
- (17) Viśmita—Eyesight even with the end of the eye fully opened  
Usage—Astonishment
- (18) Saumyā—Even eye-sight with even eyeballs  
Usage—Looking placidly  
Sañcāri Dṛṣṭis—
- (19) Malinā—Eyelids are throbbing  
Usage—Separation
- (20) Ākēkarā—Having eyelids somewhat contracted  
Usage—Union-sambhoga.
- (21) Śrāntā—Slightly raised eyelids.  
Usage—Fatigue
- (22) Abhūtaptā—Having dull eyeballs and eyelids.  
Usage—Dejection

- (23) *Viplutā*—Agitated, trembling and frightened.  
Usage—Miserable state
- (24) *Viṣannā*—Somewhat stupified eyeballs  
Usage—Dejection
- (25) *Śankitā*—Unsettled eyeballs  
Usage—Doubt
- (26) *Trastā*—Dry with eyeballs fluttering and inspired by fear  
Usage—Terror
- (27) *Kośa<sup>1</sup> i e Vikōśa*—Eyes opening like buds  
Usage—State of knowledge
- (28) *Nimilitā*—With closed eyelids  
Usage—Touch
- (29) *Vibhranta*—Unsteady and rolling eyeballs  
Usage—State of confusion
- (30) *Kuñcitā*—Contracted eyesights with curved eyeballs  
Usage—Looking minutely
- (31) *Śunya*—Looking evenly with steady eyeballs and eyelids and yet indicating disturbance of mind  
Usage—Anxiety
- (32) *Mukula*—tips of eyelashes throbbing and closed  
Usage—Smelling
- (33) *Vitarkita*—Agitated eyelashes, and eyelids and eyeballs steady  
Usage—Speculation
- (34) *Madira*—With full bloomed and whirling eyeballs  
Usage—Drunkenness
- (35) *Lalita*—With the ends of the eyes blooming smiling and graceful  
Usage—Amorous expressions of women
- (36) *Glanā*—Having closed watery eyes and eyelashes as if cut off  
Usage—Depressed condition of mind and in languor

**Movements of eyelids (Puṭayoh karma)—**

These are of nine kinds They are Nimeṣa, Unmeṣa, Prasṛita, Vivartita, Ākuñcita, Sama Sphurita, Pihita and Taḍita

1 In the list of Dr̥ṣṭis all our Mss give the reading *Sokā*. In the definition—verse 19—the reading is *Viśokā* but in the verse 30 the reading of A Ms is *Vikōśa*. This is the reading of the N S editions also. I have therefore adopted the reading *Vikōśa* emending *Soka* into *Kośa*. The reading *Viśokā* however, is not inappropriate to the usage which is knowledge. If *Viśokā* is the correct reading it may be compared with *Viśoka* and *Jyotiṣmatī* in *Yogasutra Adhyāya 1 Sūtra 36*

Nimesa—Bringing together the eyelids

Usage—Closing the eyes

Unmesa—Opening the eyelids

Usage—Opening the eyes

Prasārita—This movement is not defined in the text It is defined in N S  
as Āyāma *i e* lengthening or stretching the eyelids

Usage—Surprise *i e* in Adbhuta rasa and in Vira rasa

Vivartita<sup>1</sup>—Stretching both the eyelids

Usage—Anger

Ākuñcita—Contracting the eyelids

Usage—Smell, touch and unpleasant appearance

Sama—Natural position

Usage—Śrngāra rasa

Sphurita—Quivering of the eyelids

Usage—Love anger of women

Pihita—With covered eyelids

Usage—Cold, wind, hot and rain

Tāḍita<sup>2</sup>—Edges of the eye-lids drooping

Usage—Beating

Movements of the eyeballs (Tāraka-karma)—

The Movements of the eyeballs are nine They are Valana, Bhramana, Calana, Sampraveśana, Vivartana, Pātana, Niskrama, Udvarta and Prākṛta

Valana—Oblique movement

Usage—Hīsa rasa

Bhramana—Moving the eyeballs round and round in the eyelids

Usage—Intoxication

Calana—Quivering eyeballs

Usage—Vira Rasa

Sampraveśana—Drawing the eyeballs inside

Usage—Bibhatsa rasa

Vivartana—Moving the eyeballs to the end of the eye

Usage—Śrngāra Rasa

Pātana—Loosening the eyeballs

Usage—Karuna Rasa

1 N S defines it as Samudvartana *i e* turned up

2 N S defines it as Abhata *i e* fastened or fixed

Niṣkarma—Outward movement

Usage—Bhayānaka Rasa

Udvarta—Backward movement

Usage—Vīra Rasa

Prākṛta—Natural look

Usage—The remaining moods that is in moods not mentioned above

Movements<sup>1</sup> of the sight (Dṛṣṭi-karma)—

Names of six kinds of Dṛṣṭikarmas are given in the beginning but in the definitions two more karmas are mentioned. Thus the Dṛṣṭikarmas become eight in number. N S, S R and A D give the same number. The names given in the text are Sama, Sācīkṛta, Anuvṛtta, Ālokita, Ullokita, Lokita, Vilokita and Avalokita.

- (1) Sama—Eyeballs even and placid
- (2) Sācīkṛta—Looking through the eyelashes
- (3) Anuvṛtta—Looking for (lit. and accomplishing) a form i.e. identifying a form
- (4) Ālokita—Sudden look
- (5) Ullokita—Looking upwards
- (6) Lokita—Looking on all sides
- (7) Vilokita—Looking on two sides
- (8) Avalokita—Looking backwards

Movements of the Eye-brows (Bhruvoh karma)—

A general instruction is given to co-ordinate the movements of the brows and the eyes. The brows should be in accordance with the movements of the eyes expressing various Bhāvas (moods) and rasas (sentiments).

Movements of the eyebrows are seven. They are Utkṣepa, Patana, Bhrukuṭī, Catura, Nikuñcita, Recita and Svabhāvika.

Utkṣepa—Raising the eyebrows upwards

Usage—Amorous movement

Patana—Lowering the eyebrows

Usage—Tenderness

Bhrukuṭī—Casting upwards the two brows from the roots

Usage—Anger

<sup>1</sup> In the enumeration of Dṛṣṭikarmas, śloka 48 mentions only Ālokita, Ullokita and Avalokita, while in the definitions two more Lokita and Vilokita are given. Though, it is difficult to include all in one line yet I have tried to put them together in a line of eighteen syllables.

Catura—Just heaving up a little and sweetly one brow lengthwise

Usage—Śṛṅgāra rasa

Nikuñcita<sup>1</sup>—Softly breaking one or two eyebrows

Usage—Several erotic gestures like Mottāyita etc

Recita—Graceful lifting up of one of the eyebrows

Usage—Dancing

Svābhāvika—Natural pose of the brows

Usage—Normal moods

#### Movements of the cheek ( Gaṇḍa ) region—

The movements of the cheek are Six They are Kṣāma, Phulla, Pūrṇa, Kampita, Kuñcitaka and Prākṛta <sup>2</sup>

Kṣāma—Depressed according to N S Avanata i.e dropping

Usage—Unhappiness

Phulla—Blown

Usage—Joy

Pūrṇa—Full

Usage—Satisfaction

Kampita—Quivering

Usage—Anger

Kuñcitaka<sup>3</sup>—Contracted ( lit ) broken at the corner, also accompanied with thrilled hair ( Romāñca )

Usage—Laughter, touch accompanied by horripilation

Prākṛta—Natural condition

Usage—According to the purpose

#### Movements of the Nose—

Six movements of the Nose are described in śloka 62 to 66 They are Natā, Mandā, Vikṣṣā, Socchvāsā, Vikuntā and Svābhāvikā

Natā—With somewhat bent nostrils

Usage—Agreeable state

Mandā—With lowered nostrils

Usage—Sorrow

Vikṣṣā—With contracted nostrils

Usage—Pungent smell

1 All the Mss of our text omit the verse giving the usages of Nikuñcita, Recita and Svābhāvika. The verse in the text is incorporated from N S Ad 8, Śloka 124

2 N S and S R mention sama instead of Prākṛta

3 According to N S Sukuñcitakam, i.e contracted.

Niṣkarma—Outward movement

Usage—Bhayānaka Rasa

Udvarta—Backward movement

Usage—Vīra Rasa

Prākṛta—Natural look

Usage—The remaining moods that is in moods not mentioned above  
Movements<sup>1</sup> of the sight (Dṛṣṭi karma)—

Names of six kinds of Dṛṣṭikarmas are given in the beginning but in the definitions two more karmas are mentioned. Thus the Dṛṣṭikarmas become eight in number. N S, S R and A D give the same number. The names given in the text are Sama, Sācīkṛta, Anuvṛtta, Ālokita, Ullokita, Lokita, Vilokita and Avalokita.

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<sup>1</sup> In the enumeration of Dṛṣṭikarmas śloka 48 mentions only Ālokita, Ullokita and Avalokita while in the definitions two more Lokita and Vilokita are given. Though, it is difficult to include all in one line yet I have tried to put them together in a line of eighteen syllables.

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Svābhāvika—Natural pose of the brows  
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Usage—Unhappiness

Phulla—Blown  
Usage—Joy

Pūrṇa—Full  
Usage—Satisfaction

Kampita—Quivering  
Usage—Anger

Kuñcitaka<sup>3</sup>—Contracted ( lit ) broken at the corner, also accompanied with thrilled hair ( Romāñca )  
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Prākṛta—Natural condition  
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Vikṛṣṭā—With contracted nostrils  
Usage—Pungent smell

<sup>1</sup> All the Mss. of our text omit the verse giving the usages of Nikuñcita, Recita and Svābhāvika. The verse in the text is incorporated from N S Ad 8, Śloka 124

<sup>2</sup> N S and S R mention sama instead of Prākṛta

<sup>3</sup> According to N S Sukuñcitakam, i.e. contracted

Socchavāsā—Filled with breath.

Usage—Agreeable smell

Vikuntā—Drawing together the nose

Usage—In Jugupsita i.e. disgust

Svābhāviki—In natural pose

Usage—In the remaining states

#### Movements of the Danta (Teeth)—

After the movements of the nose, come the five movements of the teeth. These five are Kuṭṭana, Khandana, Chinna, Cukkita and Samatā

In Dantakarma, the tongue and the lower lip should be rubbed together. According to N S these are the Cibuka-karmas. But if we adopt the reading Dantakarmāni instead of Dantakarmanī, these five would then be so many Dantakarmas

N S defines the Cibuka Kriyā as the combined action of teeth, lips and the tongue

Dantosthahyivanam karanāccibuka kriyā || 149, Ad 8

Kuṭṭana<sup>1</sup>—Biting with force

Usage—Disease

Khandana—Pressing together the teeth

Usage—Firmness

Chinna—Knocking the lower against the upper row of teeth

Usage—Anger

Cukkita<sup>2</sup>—Opening wide

Usage—Hāsyā

Samatā<sup>3</sup>—Even

Usage—In other states

#### Movements of the lower lip (Adhara)—

Six movements of the lower lip are mentioned (N S and S R agree with our text) They are Vivartana, Kampa, Visarga, Viguhana, Samdasā and Samudga

Vivartana—Curving the teeth at the end of the mouth

Usage—Jealousy

Kampa—Making the lower-lip quivering

Usage—Anger

1 According to N S Sangharṣana i.e. gnashing the teeth

2 According to N S in yawning

3 After Samatā N S adds two more—Lehana and Daṣṭa.

Visarga—Protruding the lower lip

Usage—Fear.

Vigūhana—Taking in the end of the lower-lip.

Usage—Dragging and in forms of mental derangement.

Samdaṣṭa—biting the lip with the teeth.

Usage—Vīra and Raudra rasa

Samudga—First rolled and then raised

Usage—Compassion

Svabhāvaja—The natural movement should be used in the remaining states.

One should exert in the matter of the upāṅgakarmas because Nṛtta depends upon them

Hastābhīnaya—

A comparatively long adhyāya of 97 verses is devoted to the treatment of Hastābhīnaya, which shows the importance attached to this topic

First thirteen verses are devoted to the mention of the three kinds of Hastas viz Asamyuta ( 22 ), Samyuta ( 13 ) and Nṛttakara ( 29 though not mentioned )

The subject matter of this adhyāya is described in Adhyāya 9 of N S The total number mentioned in N S is Catuṣṣaṣṭikara i.e. sixty-four hands With a few variations, the substance is practically the same

The following table gives the comparative lists of the different kinds of Hastas described in our text,<sup>1</sup> in N S, in A D, in S R and in Śrī-Hastamuktāvalī

	<i>V D</i>	<i>N S</i>	<i>A D</i>	<i>S R</i>	<i>S H M</i>
Asamyuta	22	24	28	24	30
Samyuta	13	13	23	13	14
Nṛtta Hasta	29	27	13	30	27
	<u>64</u>	<u>64</u>	<u>64</u>	<u>67</u>	<u>71</u>

Asamyuta Hastas—

Now let us narrate the usages and meanings of the different hand-poses. Twenty-two single hands—The names of the twenty two single hands are Patāka, Tripatāla, Kartarimukha, Ardhacandra, Arāla, Śukatuṇḍa, Muṣṭi, Śikhara, Kapītha, Kharṣakāmukha, Sūcyāsya, Padmakosa, Uraga ( śirṣa ) Mṛgasirṣa, Lāṅgūla, Kolapadma, Catura, Bhramara, Hamsāsya, Hamsapīkṣa, Sindamīa, and Mukula

<sup>1</sup> N S, A D, S R, and Śrī-Hastamuktāvalī have not only enumerated the names of the different hand-poses but have defined the ways of their manipulations and have referred to their proper applications or uses

**Patāka**—The hand in which the thumb is bent and all the fingers are simultaneously extended is called Patāka

**Usage**—Beating obstructing, throwing down When the fingers are moving it shows wind and rain When these go upwards, it shows energy, and when moved downwards, it shows umbrella etc When giving Tāla on Puṣkara drum, the hand is even and the fingers are moving When raised on a side, it is used for Recitaka (whirling) movement and when raised straight, it is used for holding or supporting something

**Tripatāka**—In the Patāka hand, when the anāmikā (ring finger) is bent, it is called Tripatāka

**Usage**—It is used to address a person, to denote a crown When fingers are moved, it indicates small birds With anāmikā the tears are wiped, it is also used in auspicious baths, (but if we take the reading Sparśanam, it would mean touching) for resting the head for covering the ears, the same is turned downwards for showing the acting of the movements of serpents and Bhramaras (Bees)

**Kartari Mukha**—When the tarjani (fore finger) of Tripatāka hand looks at the back<sup>1</sup> (of Madhyamā), it becomes Kartarimukha

**Usage**—Walking on road, cutting and falling

**Ardhacandra**<sup>2</sup>—When anāmikā (the ring finger) touches the thumb, it becomes Ardhacandra

**Usage**—Denoting young moon children, tala trees, girdle, jaghana (hips) and ear rings

**Arala**—When the Pradesini (fore-finger) is bent like a bow and the thumb is bent and the remaining fingers are separated, raised and then curved, it becomes Arala

**Usage**—Showing profundity, spiritedness, heroism, gathering the hair and in wiping the perspiration and anger

2 'Whose back?' is not mentioned in our text but N S mentions madhyamāyāḥ

3 According to A D—If the thumb of the Patāka hand is stretched out the hand becomes Ardhacandra

According to S H M—If the (four) fingers from the forefinger to the little finger, are bent together and the thumb is also bent the hand looking like a bow it is Ardhacandra Or, when the middle finger, the ring finger and the little finger form a fist and the fore finger and the thumb are held out apart the hand is called Ardhacandra

(Of these two that which is exceedingly proper in a particular abhinaya should be used).

Śukatunḍa—When in arāla hand anāmikā ( the ring finger ) is bent, it becomes Śukatunḍa

Usage—Saying “ I am not you ” and in the beginning ( atha ) and in the end ( iti )

Musti—When the fingers are bent into the palm and the thumb is set on them, it is called Musti

Usage—Beating, physical exercise, pressing hard the breast, holding the sword and the stick and in seizing a spear and a staff

Śikhara—When in the above hand, the thumb is raised, it becomes Śikhara.

Usage—Holding the reins, bow and a goad

Kapittha—When the thumb is inside the Musti hand, it is called Kapittha

Usage—Suggesting the holding of a disc or an arrow

Khaṭakāmukha—When in the same hand, the anamika and the little finger are raised and bent, it becomes Khaṭakāmukha

Usage—Sacrifice, holding an umbrella, dragging and fanning, and holding a garland

Sūcīmukha—When in the above hasta the tarjani ( threatening finger ) is stretched, it is called Sūcīmukha

Usage—Showing night and day and the eyes of Indra and Maheśa

Padmakōśa—When in the Sūcīmukha hand, the fingers are kept apart and curved with the thumb and raised upward like the nails of a swan, it becomes Padmakōśa

Usage—The line giving the usage is not given in our text but in N S its usage is given as denoting the Bilva and Kapittha fruits and the breasts of women

Ahīsira—When in the Pataka hand the thumb is clinging and the middle part is hollow, it becomes Ahīsira

Usage—Offering water and sucana The meaning of अहिर here is not clear

Mṛgāsīrṣa—When all the fingers are bent down together and the little finger and the thumb erect, the hand becomes Mṛgāsīrṣa

Usage—Piercing with a needle, making a hole, and in brandishing the “ Sakti ” weapon

Kāṅgula<sup>1</sup>—When the middle finger is between tarjani and the thumb kept wide like trelṅni ( three sacrificial fires Āhavanīya etc according to

<sup>1</sup> In enumeration the reading in our Mss. is Lāṅgula but in the description ( Ś'ōla 19 ), the reading is Kāṅgula. So I have adopted the reading Kāṅgula. The word Kāṅgula is explained by Abhanavaguptapāddichya in his commentary as follows —

Ablunavaguptapādīcārya) and anāmikā is bent and the Kaniyāsī (little finger) is erect, the hand becomes Kāṅgūla

Usage—Denoting fruits

Kolapadma<sup>1</sup>—When the fingers are moved and separated and made to move in order in the palm, the hand is called Kolapadma. It is also called Alapadma and also Alapallava in NS

Usage—Denying saying 'No' and denoting void

Catura—When three fingers are stretched out, the Kaniyāsī is erect and the thumb resting upon it, the hand is called Catura

Usage—Explaining the practical actions of speech, and recitation and also denoting the colours, when raised it shows white, when it is semicircle it suggests red, when in circle, it shows yellow and when compressed, it shows blue and when in normal position, it shows black and all the remaining colours

Bhramara—When the middle finger and thumb are in Samdamśa position i.e. compressed so as to form pincers and the fore finger is curved and the remaining fingers are separated and raised the hand is called Bhramara

Usage—Holding the lotus and ear rings

Hamsavaktra—When the tarjanī madhyama and the thumb without any interspace between them are placed distinctly like tretagni (three sacrificial fires) and the remaining fingers are outspread, the hand is called Hamsavaktra

Usage—Slimness lightness, fragility and softness

Hamsapakṣa—When the little finger is raised obliquely and made into the round shape and the thumb is bent, the hand is Hamsapakṣa

Usage—Resting of the cheeks, dinner, acceptance of gift touching anointing and shampooing

Samdamśa—When in Arala hand, the fore finger and the thumb are pressed together in a way to form pincers and the middle of the palm is bent it is called Samdamśa

Samdamśa is of three types—Agraja, Mukhaja and Parsvakṛtī

कङ्कु प्रियङ्गु ता लति इति तस्यायमर्थः । कङ्कुचयने की(ङ्)दश करो भवति । सङ्कुल  
वृद्धिक इति केचित् । NS (G O S) Vol 2, Page 47

NS gives Kāṅgula and our Mss give Kāṅgula. It is difficult to say which is correct

- 1 According to S H M—When all the fingers being spread out and separated turn towards turn towards the side of the body the hand is called Alapadma

According to AD—When fingers beginning with the little finger are bent and separated from one another the hand is called Alapadma

Usage—Agraja Samdamśa is for holding, and extracting thorns etc

Mukhaja Samdamśa—the śloka giving the usage is missing in our text The corresponding śloka from N S gives the usage thus—in plucking a flower from its stalk, filling in the receptacle with chips for anointing the eye

Pārśvastha Samdamśa is used in colouring a drawing, in yajñopavita, in pressing the breast and in showing the head

Mukula—When in Padmakōśa hand tips of all the fingers are joined together, the hand is called Mukula

Usage—Worshipping deities and offering oblations and denoting the lotus

#### Samyuta Hands—

The names of thirteen combined hands are—

Añjali, Kapota, Karkaṭa, Svastika, Khaṭakāvardhamāna, Utsaṅga, Niṣadha, Dola, Puṣpapuṣa, Makara, Gajadanta, Avahittha and Vardhamāna

Añjali—When two Pataka hands are folded together, the hand becomes Añjali

Usage—Saluting gods, teachers and paternal ancestors

Kapotaka—When the sides of each other meet together, the hand becomes Kapotaka

Usage—Denoting cold, danger, and showing modesty

Karkaṭa<sup>1</sup>—When the fingers of one hand pass through the fingers of the other, the hand becomes Karkaṭa

Usage—Yawning

Svastika<sup>2</sup>—When two Arāla hands are stretched, palms upwards and lying on bent sides and placed on the wrists in the Vardhamāna way, the hand is called Svastika

Usage—To denote everything that is widely spread, seasons, sky, cloud, sea and earth

Khaṭakāvardhamānaka—When one Khaṭaka (the half-closed hand) is placed upon another, the hand is Khaṭakāvardhamānaka

Usage—For love-making and bowing.

1 S.H.M.—“When the fingers of one hand pass through the openings between the fingers of the other hand the whole thing looking like a bower of creepers the hand is Karkaṭa.”

2 According to A.D.—“When two Pataka hands are put across each other at their wrist, they form the Svastika hand.”

**Utsanga**—When two Arāla hands are stretched, the palm upwards in reverse position and in the Vardhamāna way, the hand becomes Utsanga

Usage—Indicating the touch of somebody else

**Niṣadha**—When the Mukula hand covers the kapittha hand, it becomes Niṣadha

Usage—all sorts of compressing

**Dolā<sup>1</sup>**—When two Patāka hands are hanging downwards, it becomes Dolā

Usage—meditation, charity and showing eatables

**<sup>2</sup>Puṣpapuṣa**—When the fingers of the Sarpa or Ahiśīraśa hand are closed together and the <sup>3</sup>other hand is joined to its side, the hand is Puṣpapuṣa,

Usage—The line giving the usage seems to be corrupt. It might mean—all the former things should be acted by this hand

According to N S the usage would be suggesting the plucking of flowers and the carrying of water etc.

**Makara**—When two Patāka hands are placed one over the other (on the head) and facing downwards, the hand becomes Makara

Usage—showing the actions of lion, tiger, deer etc

**Gajadanta<sup>4</sup>**—When the elbows and shoulders in the Sarpaśīrṣa hands are bent towards each other, it is called Gajadanta

Usage—carrying the mountain

**Avahuttha**—When two Śukatunḍa hands are placed on the chest and bent in the forepart and slowly bent downwards, the hand becomes Avahuttha

Usage—weakness, high breathing, and showing the limbs

**Vardhamāna**—When two Hamsapaksa hands are in opposite directions, it becomes Vardhamana

Usage—denoting ventilations windows etc

All these different hands indicate different types of rasas

1 A D — ' When the Patāka hands are placed on the thigh the Dolā hand is formed '

2 A D — When two Sarpaśīrṣa hands meet on one side they form the Puṣpapuṣa hand '

S H M — If two Sarpaśīrṣa hands meet on the sides of the little fingers and are made to appear like a winnowing fan it is said to be Puṣpapuṣa

3 The other hand according to Abhinavagupta is Sarpaśīrṣa.

4 S H M — ' If two Sarpaśīrṣa hands are held forward the elbows, having been contracted, it is said by Śubhaṅkara to be Gajadanta

**Nrttahastas**

The names of Dance-hands are-Caturasra, Udvṛtta, Laghumukha, Arāla khaṭakāmukha, Āviddha, Sūcīmukha, Recita, Ardharecita, Avahittha, Pallava, Nītamba, Keśabandha, Latā, Karī, Pakṣāñcitaka, Pakṣodyota, Garuḍapakṣa, Daṇḍapakṣa, Urdhvamandala, Parsvamandala, Pārsvārdhamanḍala, Uromandala, Muṣṭi, Svastika, Padmakosa, Alapallava, Ulvana, Lalita, and Valita

**Caturasra**—Two Khaṭakāmukha hands are at a distance of eight fingers from the chest and with their elbows and shoulders in the same level and facing forward

**Udvṛtta** or **Tālavṛntaka**—The two Hamsapakṣa hands are turned like a palm-leaf fan

**Laghumukha**—Two Caturasra hands are given the shape of Hamsapakṣa hands and turned obliquely with palms upwards

**Arāla Khaṭakāmukha**—The two Arāla hands are loosened on the wrists.

**Āviddha**—Two hands with the ends of the elbows curved and the palms of the hands bent downwards

**Sūcīmukha**—Two Sarpaśiras hands in the Svastika form with their fronts spread obliquely

**Recita**—The movements originating from the Hamsapakṣa hands and the palms spread upwards

**Ardharecita**—The left hand is Caturasra and the right is Recita

**Avahittha**—Two Tripatakā hands are bent at the elbow and made slightly oblique

**Pallava**—Two hands are loosened from the wrists

**Nītamba**—Two hands come out from the tops of the arms ( to the hip ).

**Keśabandha**—Hands raising from the sides and acting on the shoulders.

**Latā**—Lying on the side and extended obliquely

**Karī**—One latā hand is raised and moved from side to side and the other is Khaṭakā hand

**Pakṣāñcitaka**—The fore-parts of the Tripatakā hands are placed on the top of the waist

**Pakṣodyota**—The same in the reverse order

**Garuḍapakṣa**—Two palms are downwards and slightly bent

**Daṇḍapakṣa**—Two arms are stretched

**Urdhvamanḍala**—The same being raised high and moved round

**Pārsvamanḍala**—The same placed on the sides

**Pārśvārdhamāṇḍala**—According to NS the Arāla Pallava hand crosses half of the chest and half of the sides

**Uromāṇḍala**—Two hands are covered by one another (and according to NS moved over the chest)

**Muṣṭi**—Two hands are on the wrists contracted and bent

**Svastika**—The same in the shape of Svastika and placed on the wrists

**Padmakōśa**—Two hands are in the Padmakōśa form

**Alapallava**—The fore-parts of both the hands are enclosed

**Ulvaṇa**—Raised and extended and curved

**Lālita**—Pallava hands on the head

**Valita**—Lālita hands placed on the elbow in the form of swastika

**Nṛttahastas** are to be distinguished from the **Abhinayahastas** in as much as they do not convey any sense like the **Abhinayahastas** **Abhinavagupta** has discussed this point in his commentary on verse 183, Page 70 of NS Vol II G O S

The acting of the hand is not to be practised when one is sick, old, practising some vow, overpowered by fear, in drunken state and in anxiety<sup>1</sup>

There are four ways of moving the **Nṛttahastas** They are **Udevṣṭa**, **Samaveṣṭa**, **Viveṣṭa** and **Vivartita**

An important general remark is made at this place in our text It is beauty which differentiates **Nṛtta** from other movements Therefore in **Nṛttahastas** the movement should be graceful

(*Lālityameva viññeyam nṛttasya pratibodhanam—95*)

The different hands of men and women are to be acted according to the place, time, production and meaning

This finishes the description of three types of the hands i.e. (1) **Asamyuta**, (2) **Samyuta** and (3) **Nṛttahastas** Though generally our text and NS agree in the subject matter of this topic, there are important variations in names, numbers and usages

### Mudras

Our text in Adhyaya 32, 33 describes what are known as **Hastamudrās** It will be convenient to take up that subject here

Adhyaya 32 deals with **Rahasyamudras** i.e. those hand poses which have a secret or mystic meaning and Adhyaya 33 discusses **Nṛttahastamudras** i.e. hand poses used in dancing The subject matter of **Mudras** is not treated in NS We can, however, identify some of the hastas described in NS with some of the **Mudras** of our text **AD** describes a few **Mudras**—

<sup>1</sup> **Vyadhi-graste** etc The **Saptami** might also suggest that the conditions **वापिमरुत** etc are not to be shown by hand actions.

The Mudrās form an important topic in works of Tantrasastra. I have consulted Śaradā Tilaka, Vāmakeśvara Tantra, Jñānārṇava Tantra and the extracts of Tantrasāra and Kalikā Purāṇa given in Śabdakalpadruma. I may say here at the outset that only a few Mudrās mentioned in our text are similar to those mentioned in other works. It is, therefore, difficult to trace the source from which the subject-matter of mudrās is adopted in our text.

The word Mudrā is explained by William Monier in his Sanskrit English Dictionary as —

‘ Name of particular positions or interwinings of the fingers ( 24 in number, commonly practised in religious worship, and supposed to possess an occult meaning and magical efficacy ) ’

It has been explained in Tantrasāra ( quoted in Śabdakalpadruma ) as follows—

मोदनात् सर्वदेवानां द्रावणात् पापसन्तते ।  
तस्मात्सुद्रेति सा ख्याता सर्वसामर्थसाधनी ॥

Me R. K. Poduval<sup>1</sup>—gives a good definition of Mudras which I quote below—

‘ The term Mudrā is borrowed from Hindu religious vocabulary, and signifies its technical acceptance and connotation the poses that are given to the hands during the exposition of an idea. These Mudras are not similar to, hieroglyphics, and are more expressive and powerful in effect than the spoken language ’.

According to him there are three classes of Mudras—Vaidic, Tantrika and Laukika. In Laukika he includes, Mudrās of art which may be compared to our Nṛtāhastā Mudrās.

Rahasya Mudra—( Adhyāya 32 )

Omākāra (ॐकार) Mudrā—The Tarjanī finger is arched on the left thumb which is extended

अ, इ, उ, ए and ओ—

Mudrās—All the fingers beginning with the thumb are curved one by one, in the Middle of the hand i.e. palm

अ, इ, उ, ए, औ—

The above fingers are extended

अ—

Mukula hāsta

1 In Administration Report of the department of Archaeology ( 1107 M.E. ) Travancore

2 It would be interesting to investigate if there is any relation between the shapes of these finger poses and some form of ancient Indian Script.

अ —

Particular type of Mukula hasta

क वर्ग —

The Tarjanī of one hand touches the root of the thumb of the others

ख वर्ग —

The Tarjanī on the lowest line ( Rekha ) of the thumb

ग वर्ग with द, य etc

On the line ( of the thumb ) above Beginning with Tarjanī, it is ग वर्ग  
Fingers after that is द वर्ग

ङ and ध—

Middle finger touches the nail

### Significance

अ—

The Rāhasya or mystic significance of अ is Vāsudeva

अ॥—

Sankarṣana

अ॥—

—Pradyumna

अ —

—Anuruddha

Anjali Puruṣa mudra—It is difficult to make out what is Anjali Puruṣa  
The reading may be अञ्जलि पुरु

Tarkṣya Mudra—The backs of the two hands touch each other in such  
a way that Kaniyāsī meets Kaniyāsī, Tarjanī Tarjanī and Anguṣṭha  
Anguṣṭha

Tāla—The tips in the Pataka hand are curved

Makara—The thumb is spread obliquely

Ardhacandra—The finger is curved

Śāṅkha—In the Śikhara hands the tips of the fingers are joined with Kaniyāsī  
and the thumb is attached

Padma—When two अ कार hands are attached to each other in such a  
way that the fingers touch one another

Lakṣmī—The thumb is curved

Śeṣa—In Makara hand fingers are spread

Bhogaśayana—The Śikhara hand is above the Makara

Garuḍa—In अ कार hand the middle finger is stretched

Garuḍavāhana—In the same hand, the middle finger is held by the Śikhara.

Cakra—The tips of two Madhyamā fingers and two thumbs are joined with one another

Gadā—One Kapittha hand on another Kapittha, and Cībuka (Chin) resting on them

Hala—Bent Madhyamikā in Kapittha Hasta

Musala—The Karkaṭaka hand

Carma—Middle finger falling down from the middle of the Kapittha hand

Khadga—Make Kapittha hand, and let the finger touch the back of the palm

Dhanuṣ—Make the śikhara hand and let the middle finger hang down

Śara—Separating the joined Tarjani, Madhyamikā and the thumb

Kaustubha—Make the Mukula hand and let the Kaninikā curve

Vanamālā—Make two Śikhara hands apart from each other

Nṛsimha—Join two separate अ व र hands

Varaha—Make the Śikhara hand and stretch the little finger downwards

Hayaśīras—५ Mudrā

Vāmana—ॐ Mudrā

Trivikrama—The span from the end of the little finger to the end of the thumb

Matsya—Ardhacandra Mudrā

Kūrma—Turn downwards the curved Patākā hand

Hamṣa—Make Śikhara hand and turn the little finger and spread the thumb.

Dāttātreyā—Curve the patāka in the middle of the hand

Paraśurāma—Kapittha

Dūśarathī—Join two Śikhara hands

Kṛṣṇa—Patākā

Bṛhadēva—Tripatākā

Viṣṇu—Śikhara.

Pṛthivī—Patākā lying on the back.

Toya ( water )—Curve the Patākā and stretch the Anguṣṭha

Agni ( fire )—Put the finger on the tip of the thumb to indicate the nail

Vāyu—Moving Patākā

Artanaka—Make the Muṣṣi oblique with the stretched Tarjani

Ārka ( Sun )—Join two Vitastis ( a long span between the extended thumb and little finger ) and give round shape

**Candra ( Moon )**—Curve the half of Anāmikā

**Naranārayana**—Form the Mukula shape with fingers and stretch Madhyamikā and Tarjanī

**Brahmā Viṣṇu Maheśvara**—In the above hand, the Anāmikā is stretched, it indicates three Gunas sattva, rajas and tamas, as also Brahmā Viṣṇu and Maheśvara

**Kapila**—Extend the thumb of the left hand and put above it, similarly the thumb of the right hand

**Vedas**—Spread the four fingers<sup>1</sup> and curve the thumb at their roots

**Rgveda**—Stretch the Kaniṣṭhikā

**Yajurveda**—Stretch the Anāmikā in the above

**Samaveda**—Stretch the four fingers with the Aṅguṣṭha

**Gayatrī**—Join all the fingers together and turn them round in the middle of the palm

**Śikṣa**—Make the Samaveda Mudra with the fingers downwards

**Kalpa**—When the above faces the south

**Vyakarana**—Bring together the Tarjanī and the thumb

**Nirukta**—Make the thumb of the Śikhara touch the middle of the Tarjanī

**Jyotiṣa**—Two Khaṭakamukhas

**Chandovicitī**—The above downwards

The descriptions of the Mudras clearly bring out the significance of the term *Rahasya Mudra* because they signify gods with their insignia, the syllables, the Vedas and the Vedangas

The whole of this adhyaya is in prose excepting the last verse which introduces the next adhyaya as describing *Samanya Mudrāhastas*. This title for the next adhyāya is more accurate than the one given in the colophon as *Nṛtta śāstra Mudras* because it contains, in addition, many other kinds of mudras

**Samanya Mudra ( Adhyaya 33 )**—

**Bhasma Mudra**—The hand is lying on the back, the four fingers are bent and the thumb is joined to the side

**Linga Mudra**—In the above hand the thumb is obliquely raised

**Jaṭa Mudra**—Three fingers are contracted and placed upon the thumb and the Tarjanī is stretched

<sup>1</sup> The significance of *Catura* in this definition is not clear but if we take the reading *catvāro vedāḥ* then this Mudrā indicates four vedas. The *Toya Mudra* is already described. Therefore there is no point in repeating it.

- Netra Mudrā—In the above hand the Tarjanī is brought near the end of the eye
- Śaṣanka—The above Mudra put over the head lying on the back with the thumb stretched
- Govrsam—All the fingers above the head are stretched and rounded like horns
- Paryasta—The above hand is made oblique with all the fingers bent and covering the thumb with the middle finger
- Paṭṭi—The small finger is contracted and placed upon the thumb and then three fingers are stretched
- Dikṣa—The thumb is between Kanīṣṭhikā and the Anāmikā
- Ananta—Both the hands lying on the back with their fingers intertwined and the thumb at the end of the small finger
- Dharma—On the back of the left hand the right hand is placed in such a way that the nails of the two hands come in contact
- Jñāna—The above hand in reverse
- Vairāgya—Two Kanīṣṭhikas and thumbs of both the hands are formed into a pair and stretched
- Aśvarya—Backs of both the hands are joined in such a way that the little finger and the thumb are joined
- Padma—Backs of both the hands are joined in such a way that Kanīṣṭhā and Tarjanī are joined together and the remaining four raised
- Sakala—In the above hand the stalk of the lotus is formed by bringing the two thumbs on one side (Ekataḥ)
- Niṣkalarūpī—Three middle fingers are curved, the small finger and the thumb move on the edge, and the right thumb lying on the back is wrapped by the left thumb. The left thumb is wrapped by the fingers of the right hand and the fingers of the right hand are wrapped by the fingers of the left and the Tarjanīs are curved
- Devī—The back of one hand is joined to the back of the other with the thumb and the fingers curved in the middle of the hand in such a way that the nails are hidden, the thumbs are placed evenly and the shape of a garland is given
- Śaktiākāra—One thumb is joined to the other and the small finger to the small and the six fingers joined and also contracted in the middle of the palm
- Skanda—Hand downwards and three fingers contracted
- Vighnarāja—In the above Mudrā the middle finger is slightly bent and the thumb is placed on the Tarjanī so as to give it a shape of a tooth

**Śakra Mudrā**—The two hands are stretched lying on the back and the left Tarjanī and Aṅguṣṭha are joined

**Hutāśana**—In both the hands the nails are bent in the middle and the thumb is to be stretched so as to lie flat and the thumb raised upwards and the middle stretched

**Virūpākṣa**—The hand is lying on the back and the fingers are stretched

**Vāruṇī**—In the raised hands the fingers are stretched

**Mārūti**—The above hand made oblique

**Kuberī**—All fingers are contracted ( in the above hand )

**Iśānī**—In the above hand the three middle fingers are stretched

**Brahman**—Padma Mudrā

**Anantabhoga**—the hood of the serpent

**Vajra**—In the description of this Mudra the reading in the first line seems to be corrupt. From the remaining two lines, we can gather the meaning as follows —

The six fingers other than two Tarjanīs are to be contracted and each Tarjanī to be placed on its own thumb with the tips of these two Tarjanīs clasping the tips of some two things mentioned in the first line

**Daṇḍa**—The two arms and the hands to be stretched

**Khadga**—Two thumbs are bent so as to be in the middle of the two small fingers and two ring-fingers. The four fingers are spread in such a way as to make a pair

**Patākā Prasṛtā karā**—Give the left Tarjanī a circular shape, place it on the thumb and then in the cavity ( lit mouth ) so formed, place the right Tarjanī then make it curve and stretch the three left fingers, then make a fist of the left hand and raise the thumb and clasp it with the other thumb

**Gadā<sup>1</sup> Mudrā**—Make the hand oblique, bend the four fingers and stretch the thumb

**Śūla Mudrā**—The two hands are joined to each other so that the Kanīṣṭhikā and the thumb are joined, and then the pair is stretched

**Dravyarūpā**—The hand should be stretched and given the shape of Svastika or a Svastika shape. The tips of the two stretched fingers

<sup>1</sup> From Ślokas 32 to 36, it is not clear whether two Mudrās namely Patākā Prasṛtā karā and Gadā Mudrā are described or whether all the ślokaś describe only Gadā Mudrā

of each hand should be placed in the middle The two tarjanis should be contracted and placed on the back of the two Madhyamās

This should be used to indicate the soul

Vaiṣṇavi—The two hands lying on the back and the six fingers mentioned in the above Mudrā joined properly in an even way

Ghṛta Mudrā—The two tarjanis contracted and placed on the back of the Madhyama and the two thumbs placed on the Kaniṣṭhukā

Gandha Mudrā—The left hand lying on the back and the right hand downwards and the curved Madhyamā and Anāmikā placed on the thumbs and two Madhyamās covering the Tarjanī and Kaniyakā

Puspa Mudra—This is the second Dravya Mudrā The four fingers to be placed contracted, the two Madhyamās to be stretched and the two Tarjanis to be placed on the two thumbs

Dhūpa Mudrā—Two hands lying on the back and the six fingers contracted and the Tarjanis stretched with their tips touching each other, the thumbs touching the roots of Tarjanis

Dīpa Mudrā—The four fingers—the Tarjanis with the Tarjanī, Kaniyāsī with Kaniyāsī—raised so as to touch the backs of one another, with the thumbs raised

Naivedya Mudrā—The fingers of both the hands are raised in such a way that their backs touch one another and all join at the tip of the thumbs

Puspa Mudra—All the fingers are closely set and then curved

Mahā Mudra—The two thumbs are brought together on one side, so also the Anāmikā and the Kaniyāsī, and two Madhyamās are contracted and placed on the back of the Anāmikā, and the Tarjanī is invested on the Madhyamī

Aṃgī—The Anāmikā and the Madhyamā fingers are intertwined with each other and then the tips of the middle and the two tarjanis are joined and the tip of the Kaniṣṭhukā is joined to the tip of Anāmikā and two thumbs are half raised

Caṇḍika—In añjali the tarjanī is bent

Astra Mudrā—Compact fingers in the Padma hand

Sūryojālā—The right hand should be formed into a fist and the thumb should be raised and placed on the left thumb and the fist of the right hand should be wrapped by the fingers of the left

Uttaradeva—The above in the reverse position

**Aghora**—Folding the hands, the left Anāmikā is taken to the right and the middle is contracted then the thumbs are contracted and the whole is given the form of a Śūla and then it is turned round over the chest

**Vajra**—The two hands lying on the back and two Anāmikās curved, and on them are placed two thumbs and two curved tarjanis and then Madhyā, Anāmā and Kaniṣṭhā together are placed on one side

**Isāna**—Kaniṣṭhā and Anāmika should be intertwined together and curved inside and the remaining should be extended

**Vyoman**—Curve the two tarjanis and place the Kaniyasī in the middle of the hand in such a way that its nails touch it, ( this should be done in the case of both the hands ), then the four fingers of the two hands should be raised on the back of these and the thumbs should be arranged on one side so as to make the shape of a Nala

**Sarvātmanah**—Forming the fist of the left hand, the tarjanī should be extended and should be held by the right fist

**Śiva**—In the left fist, the right thumb should be inserted and the fingers should be placed on the back

**Śikha**—All the fingers should be rounded and hidden in the palm as if lying inside and the middle one should be stretched

**Pingala** or according to A -B Mss **Mangala**—Three fingers of the left hand should be made oblique and Kaniyasī should be placed on them and all the four fingers should hang downwards and the right thumb should be placed on them

**Asra**—Anāmikā in the above pose

**Gāyatrī**—The two hands lying on the back at one place and so also the fingers

**Śakti**—In the fist of the one hand the fingers are extended one by one, i e , beginning with the Kaniṣṭhā and ending with the Tarjanī

**Namaskāra**—Añjali is placed on the chest

**Dhvaja**—The tarjanī from the Kapitiha hand should be grasped by the Śikhara hand

**Śaśakarni**—Two wrists pressing each other with the hands lying on the back and the fingers moving with the two Tarjanis joined to the thumb

**Mukula**—Folding the two hands in a hemispherical form with slightly bent fingers

**Pankaja**—The above stretched

**Āvāhina**—The two hands lying on the back and moving and the bent thumbs put in the middle of the hands

Niṣṭhurā—The two thumbs curved and wrapped with their own fingers and two hands facing each other

Linga Mudrā—The raised right thumb should be wrapped with the left thumb and the fingers of the right should wrap the left

Viśarjana—The Aśvarya Mudrā with the thumb moving circularly

Bhaga Mudrā—Joining the two vitastus

Linga Mudrā—The bhagamudrā rubbed by muṣṭi is Lingamudrā<sup>1</sup>

Jirna Mudrā—After Sandaṣṭa pose is made, the two lips should rub to it

Kairinī Mudrā—First the Karapallava pose should be formed by stretching the two arms curving their foreparts and the tips should be half bent. Then the tarjanī should be bent and placed on the thumb. The two arms should be separately made Nikubja<sup>2</sup> i.e. contracted. Its presiding deity is Sūrya.

Viśva Mudrā—Two Padma hands should be so brought together that their middle fingers become clasped, and then the whole should be held by a finger.

(The interpretation of the last line is not satisfactory.)

Vyoma—The two hands should face each other and then their fingers should clasp one another in such a way that the Kanisthā—and the two tarjanīs should hold the Madhyamā. Then this pose may be placed over the chest or over the head or over the Śikhābandha (a tuft of hair).

Astra—A fist (Muṣṭi) pose should be raised and one should beat the middle of the hand with tarjanī so as to make a sound.

Netrapradarsitā—The Madhyama and the Tarjanī of the left hand should be raised and Kanisthā, Anāmikā and the thumb should be made crooked. This Mudrā indicates the coming of the cows and the bulls.

Sarvasakti—(Nine Śaktis)—Dipta, Sukṣmā, Jayā Bhadrā, Vibhuti, Vimalā, Amoghā, Vidyutā and Sarvatomukhi.

The two hands should lie on the back and all the fingers should be curved and the thumb should be placed on them and moved again and again.

Namaskāra—The hands facing and clinging each other and extended.

Ravi—The Saṅgaṅśa form with Anāmikā.

1 The reading muṣṭiḥ pramāṇitā is emended into muṣṭipramāṇitā.

2 The reading Nikubja, however, is not quite satisfactory. If we can emend the reading of Ms. C Trikuṣṭhau into Trikuṣṭau, it will agree with the verb Badhniṣi; then the meaning would be 'the two arms should be separated so as to give rise to three elevations'.

- Soma—The Saṇḍaṇṣa form with Madhyamā  
 Bhauma—The Saṇḍaṇṣa form with Anāmikā (7)  
 Budha—The Saṇḍaṇṣa form with Kanīyasi  
 Jiva—At the root of Kanīyasi  
 Śukra—At the root of Anāmikā  
 Śani—Thumb at the root of Madhyamā  
 Rāhu—The thumb at the root of Tarjanī  
 Ketu—by moving the Tarjanī in the above Mudrā  
 Krodha—Śikhara form with the left hand  
 Varaha—The two hands should be given a hemispherical form and the left hand should be raised  
 Bhairavi—The two hands are wrapped in such a way that the right is wrapped by the left  
 Pātālabhañjini—The two hands turned downwards and so also the eyesight  
 Stambhani—Kaputtha form with long (i.e. extended) Anamika  
 Krodhini—The description is missing (The description in the following Mudras is not quite clear. The meaning of the different words in them do not seem to have any significance as such. I, therefore, separate the words into syllables and regard them as suggesting the syllable mudras described in the beginning of the Adhyāya 32, Rahasya Mudra, but I am not sure, if I am correct. Therefore, I give the following account with great hesitation)  
 The sense may be The Mudras of Ka and Ra should be repeated with the mudras of letters Eva placed between them  
 Bija Mudra—Take the mudras of Sa and Ha and divide it by Kha and Ta and join it with Eva  
 Bhairavi—The above joined with Eva  
 Stambhani—Kṣa and Tra Mudra should be joined with the middle of I and Ra and to be covered by Eva  
 Vārahi—La and Sa mudras repeated with Ca E, Ka and joined to Eva  
 Pātālabhañjani—Ja and Na mudrās repeated with E and Sa (or Va)  
 Śāṅkha—On the back of the hand, Tarjanī Madhyamā and Anāmikā meet the middle joints at their backs  
 Cakra—All the fingers are extended and meet at the back  
 Suśirā—The Muṣṭi pose to be placed on the waist

Gadā Mudra—The same as above

Kaustubha—The hands facing each other and the fingers wrapping one another with the thumbs

Vanamālā—Vahnī Mudrā of the left hand and the Śikhara mudra of the right hand touch each other

Nārasimhī—The first two lines describing this Mudra are not clear. The meaning probably is that the two hands form into Dravya pose and part of the Mudra is placed upon the thigh (Jaṅghī) and a part of it on the Cibuka (chin) and the mouth opened with the shining tongue as if licking

Hṛī Mudrā—The thumb should be grasped by the fist

Śikṣā Mudra—forming a fist make the tip of the thumb oblique. The Tarjanī touching the Muṣṭī

Kavaca—Two fists joined at the end of Tarjanīs

Gada—Two hands forming fists and joined at the fingers (of both the hands)

Netra Mudrā—Tarjanī and the Anguṣṭhā should meet at the end and the remaining fingers should be extended

Asvaśiras—The Anāmikā should be curved and should be placed on the level with Tarjanīs and the two Madhyamās should be raised and the two thumbs joined together

Pramadā—The Añjali pose placed over the chest moving quickly from one side to the other in the right direction used in salutation. The meaning is conjectural

Vāsudeva—The left fist with the thumb raised and the right fist with the thumb tightening it and then bringing the two thumbs into contact and then raised

Saṅkarṣaṇa—In both the hands, the small finger and the thumb hidden and the other fingers joined and extended

Pradyumna—The tarjanīs are raised and joined and the thumbs in their even positions joined

Aniruddha—The fingers should be curved and given the shape of a Sūrpa and then the two thumbs below enwrap it

Thus the second line of the verse 123 tells us that the 126 Mudrāhastas are mentioned by name. Those desiring the highest siddhi should show these Mudrās in accordance with the Mantra, the Deva and the Vidhi. The meaning seems to be that the Mudrās should have relations to a deity, the spell and the ceremony. The same idea is made clear in the next verse. The gods are related to the

spells (Mantras) therefore the various Mudrās described above should be practised after knowing the mantra or the spell

The last verse of this Adhyāya states that all that is described so far constitutes the Nrtaśāstra and that it is described briefly. When described in detail it will have great meaning and will be most important thing in the world Samanyabhīnaya

Adhyaya 28 gives instructions about acting in general. In fact, this Adhyāya repeats some of the things described before and also gives some new matter of a general and miscellaneous character<sup>1</sup>

The first four verses give instructions about the acting for the five qualities of senses namely, Sound, touch, form taste and smell. The general instruction is that these qualities are to be acted by their Anubhavas or natural expressions

The sound (Śabda)—The eye should be turned aside and head should be slightly bent and the tarjani should be placed on the ear

The smell (Gandha)—The eyes should be slightly contracted and the nostrils should be blown and a single breath should be taken<sup>2</sup>

These qualities are either pleasant, unpleasant or neutral

Pleasure should be shown by joyous movements of the limbs, by the bristling of the hair and profuse tears

In unpleasant quality the head is turned away so also the eye and both the eye and the nose are contracted

In Neutral quality actions are neutral

What refers to one's own experience is called Ātmastha and what describes other people's actions is called Parastha

This refers to modes of speech according to N S which gives seven such modes (N S, (C S S) Adhyaya 24, Śloka 57, 58, Adhyaya 22 Śloka 57 in N Sāgara)

The subject matter that follows according to N S is known as Citrābhīnaya. Citrābhīnaya is āṅgābhīnaya but with some speciality it is not described in āṅgābhīnaya section<sup>3</sup>

1 The subject matter of this Adhyāya is to be found in Adhyāyas 24 and 26 of N S (C.S.S.) and Adhyāyas 22 and 25 of N S (N Sāgara)

2 Other senses are not described. They are discussed in N S Adhyāya 22 of N Sāgara edition śloka 75 onwards

It may be that the verses describing these might have been dropped in our MSS

3 अङ्गाद्यभिनयस्यैव यो विशेष इति किञ्चित् ।

अनुक्तं उच्यते चित्रं स चित्राभिनयः स्मृतः ॥ १ अ २५

( ना, वा — निर्णयसागर )

The hands are lying on the back ( Uttana ) and given a Svastika form remaining at the sides. The head is raised up and eyes looking up. This pose would indicate morning, sky, night, evening, day, seasons, deep darkness, and wide water reservoirs, directions, planets with constellations and whatever refers to the sky. In acting all these, one must use appropriate eye gestures. With the above hands and corresponding chest and head postures and by looking down one should show objects lying down.

The moon, the moonlight, happiness and the wind should be acted by touch gesture ( Sparśabhinaya )

The sun, the dust, the smoke and the fire should be suggested by covering the face.

The heat and the burning of feet on account of hot ground should be indicated by the seeking of the shade. The mid-day sun should be indicated by the raising of the head and oblique look. The sunrise and the sunset should be shown by an astonished look. The moon and the stars also should be indicated by the same look.

Happiness should be indicated by touching the limbs but should not indicate Romañca. Unhappiness should be indicated by distress and wrinkles of the face.

Serious, high and excellent things should be indicated by proud, arrogant or fine movement of the limbs<sup>1</sup>.

The Arālahasta should be used to indicate the part of the chest covered by Yajñopavita. The same should be used to indicate a necklace or a garland or any other string.

The idea that the everything or the whole is understood can be indicated by revolving the Pradeśini finger and also the eye-sight and by pressing the Alapadma pose.

The objects to be heard should be indicated by contacting the ear and the object to be seen by appropriate looks. This might refer to oneself to others or to something which does not belong to anybody.

Lightening, the falling of meteors, thunder and flames should be indicated by drooping limbs and by the winking of the eyes.

The keeping off a bee, etc., should be indicated by covering the face. The hands in the Svastika and the Padmakōśa forms should hang down to indicate a lion, a bear, a monkey etc.

<sup>1</sup> The second line here of Slo. 18 is missing. So it is taken from \ S without which, the meaning would not be complete.  
 \ 12

The Svastika and Tripatākā hands should be used in bowing at the feet of elders

The Khaṭakā and the Svastika forms should be used in indicating a whip. The numbers one to ten should be indicated by fingers, beyond that, the numbers ten, hundred and other places of ten should be indicated by Patakā Hasta or can be indicated by words

An umbrella, a flag and a banner should be indicated by holding of the staff. Various sorts of weapons should be indicated by the modes of holding them

Concentration of mind should be shown by looking down and slightly bending the head

The left hand in Saṁdanśa pose should be used to indicate smile, meditation or guessing

In indicating a child, make the head udvāhita keeping Hamsapakṣa to the right and stand erect

The Arala hand pose moved towards left and brought near the head. This should be used when one is going away, returning, disappearing, tired or hearing some sentence

The autumn (Śarad) can be shown by different kinds of flowers by self possession and cheerful expressions

The persons of low and middle class should indicate Hemanta by the trembling of limbs and by seeking fire

The persons of low class should indicate cold by shivering of heads, teeth and lips and by the contraction of the limbs as well as by uttering Sit

The Śīṣira should be shown by the acting of cold (ṣīta) on the part of higher and middle class people who have become poor

The acting of spring can be done by the showing of the different kinds of flowers, by the efforts to please the beloved and eagerness for enjoyment

The summer season can be shown by wiping off the sweat, stumbling on the ground, by fanning and by the gesture of touch of hot wind

The Pravṛṣābhīnaya can be shown by the gesture of listening some deep sound

The happy condition and the unhappy condition in the different seasons (i.e. in the company of or separation from the beloved) can be shown by words

In showing one's own natural position men should adopt the Vaiṣṇava sthāna, while women should adopt Āyata and Avahattha sthānas

The behaviour of men should be expressed through Angahāras of firm character, while that of women through angahāras of delicate character

The embrace should be accompanied with a smile and the bristling of hair. The bristling of hair indicates joy. Anger would be suggested by upturned eyes. Anger due to jealousy should be shown by the throwing away of ornaments and garlands and also by the shaking of the head and by heart breaking gestures.

A man would indicate unhappiness by sighing and looking down and by the striking the ground and the hands, and women by crying.

Rudita (crying) would be both due to joy and pain. It can be shown by a happy or unhappy face.

Fear in case of men should be indicated by confusion and agitation, and in case of women by searching for a protector, loud crying and embracing a man.

One can indicate by moving the fingers of the Tripatākā hands, small birds like parrots and Śarīkas and big birds like peacocks, cranes, swans etc. by the two kinds of Pakṣāṅghāras.

Bhūtas, Pisācas, Yakṣas, Dānavas and Rākṣasas should be shown by appropriate aṅghāras and those who are not visible should be acted, as if they are visible, by agitation and wonder. The presence of Gods should be indicated by bowing while absence by their symbols and beautiful imitations.

Raising the left hand in Arāla pose and making it touch the head indicates bowing to men, while Kapota hand indicates bowing to women. One should indicate eminent men, friends, viṣas, and Dhurtas by Parimaṇḍala. Hasta Mountains and tall trees should be indicated by stretched and raised hands as if trying to reach a high object.

A multitude of men and big army should be shown by the raised Patāka hands.

Touching the forehead Śaurya (valour), Dhairya (gravity), Darpa (Pride), arrogance (Garva), generosity (Audarya) and loftiness (ucchrāya) can be shown by the Arāla hand.

Two Mṛgaśirṣa hands should be turned away from the region of the chest and quickly stretched and thrown up to indicate an enclosed object. One hand should be somewhat stretched in such a way that the palm is downwards to indicate darkness, entry into a hole or a house or a cave.

Persons suffering from love, fever, or those whose minds are overpowered by some curse should be indicated by high breathing and shivering.

A swing should be visibly indicated by oscillation.

Ākṣāvacan—Addressing somebody who is not present on the stage.

Janāntika—Words not heard by others.

Apavāntika—Words whispered in the ears.

Janāntika and Apavāritaka should be shown by interposing the Tripatakā hand

In dream speech, the words should be indistinct

In the speech of the aged, the syllables should be uttered falteringly and indistinctly

The speech of children should be uttered with a charming voice in which the syllables are incompletely uttered

The words of a sick person should be uttered in a feeble tone and accompanied by protracted breaths

The moment of death should be indicated by protracted breathing

Death should be shown by the motionlessness of limbs

#### Rasas and Sthayibhavas

The acting of the various Rasas and Bhavas by appropriate gestures is described in Adhyāyas 30, 31. It will be convenient to discuss the same in this section in order to complete the treatment of the subject, postponing the consideration of rasas as such to a subsequent chapter. I take up first the gestures of the rasas and their sthayibhāvas

Śrngara—Śrngara is of two types—Sambhoga and Vipralambha

Rati is to be shown by sweet and beautiful speech and gestures (Adhyāya 31 śloka 3)

Vipralambha is to be shown by exhibiting gestures appropriate to Nirveda. It principally consists in heaving sighs

Hāsyā—Is of two types—(1) Laughing oneself (Atmastha) or (2) making other people laugh (Parastha)

The characteristics of laughter depend also upon the character of persons (1) Persons of Uttama (superior) type laugh with fine glances in such a way that their cheeks move slightly but without the exhibition of teeth. It is known as Smita or smile (2) In the case of madhya (middle) type of people, teeth are exhibited while (3) in the case adhama (low) type of people, the laughter would be accompanied by tears and noise

Laughter is created by the behaviour of others and it is acted with smita, Hāsa and Atihasita

Vīra<sup>1</sup>—It is to be acted through gestures appropriate to a man of energy and resolution especially free from negligence

<sup>1</sup> The part of the text dealing with Vīra is missing in our Mss. The verses put in our text are from N. S. (Adhyāya 6 śloka 68-69 of N. Sagara edition)

Raudra—Is indicated by red eyes, frown, angry words, fighting and use of weapons

Karuna—Is acted by drooping limbs, sighs, weeping, crying, paleness of face and dryness of mouth

Aḍbhūta—Is to be shown by the throbbing of eyes, the bristling of hair and the whirling of fingers and perspiration

When one has accomplished some superior thing, it is indicated by a smile

Bībhatsa—Is shown by contracting the nostrils and agitation of mind

Bhayānaka—The portion of the text describing Bhayanaka Rasa is missing in our text

<sup>1</sup>Bhayānaka is indicated by agitation, trembling of limbs, face and eyes, by the stupefaction of the thighs, by the drying up of the mouth, by the throbbing of the heart and by horripilation

Śānta—Is to be indicated by the adoption of the insignia of ascetics and compassion on all beings and meditation

Sancaribhayaś

Nirveda—Indicated by sighs

Glāni—Indicated by slow movement, trembling and leanness

Śankā—By hiding and looking about

Asūya—By belittling the merits of others

Mada—the intoxication of the superior people is indicated by the whirling of eye only, of middle type people by incoherent talk and of low type people by falling down and walking disjointedly

Śrama—By massaging the limbs, high breath and yawning

Ālasya—By lying on beds and seats

Dainya—The line describing the Abhinaya of Dainya is missing in our text <sup>2</sup>

Cintā—The line describing Cīnta is missing in our text but its gesture is described by exhibiting doubts of heart

Moha—To be indicated by the stupefaction of all the senses

Smṛti—To be indicated by raising of an eyebrow

Dhṛti—To be indicated by enjoying what one has and not caring for what one does not possess

<sup>1</sup> The description given here is from N S Adhyāya 6 sloka 70 71 N Sāgara edition

<sup>2</sup> According to N S ( C S S ) it is to be acted by the absence of cleanliness of all kinds.

Kṛiḍā—Is to be shown by *kṛiḍana* i.e. playing

Vṛiḍa—To be shown by looking down and by scratching the ground

Capalatā—To be indicated by actions unaccompanied by thoughts

Harṣa—To be indicated by cheerfulness of expression the bristling of hair and perspiration

Āvega—To be indicated by the interjection Āh

Jadātā and Garva—The descriptions of Jadātā and Garva—which should be described here according to traditional order are missing in our text

Jadātā—Is indicated by silence and stupefied look

Garva—Should be indicated by contempt and insult of others and harsh speech

Viśada—To be indicated by pretended sleep and sighs

Autsukya—Should be indicated by sloth heaviness of limbs and falling in reflection

Nidra—To be indicated by rubbing the eyes yawning and heaviness of limbs

Apasmara—To be indicated by stupefaction of consciousness

Supta—To be indicated by sleeping

Bodha or Vibodha—to be indicated by yawning at the end of sleep

Amarṣa—By the shaking of the head

Avahittha—By concealing all the limbs

Ugrata—By rebuking violently

Matī—By teaching

Vyadhi—By the gestures of Glani

Ummāda—(delirium)—by improper behaviour and talk

Marana—By stupefaction of senses

Trasa—By the contraction and trembling of limbs etc

Saṁdeha—i.e. Vitarka to be indicated by the movement of the brows

The anger due to offence should be indicated by the gestures appropriate to Krodha Similarly the fear due to Aparadha (offence) should be shown by gestures appropriate to Bhaya (fear)

Sattvika Bhavas

Romāñca—Is not defined (in the text) but its usage is given as under—

It is used to indicate joy due to accomplishment of one's desire and also cold, anger, fatigue and fear

Svarabheda—is used for fear, harshness

Aśru—is used to indicate joy, sorrow and weeping

Vaivarṇya—to be indicated by change of colour It is said to be difficult to act and therefore should be accomplished with effort

In Adhyāya 20 śloka 19—the following five Sāttvikabhavas are mentioned  
1/2 Asruprapāta, Romāñca, Sveda, Spandana and Varnavinyasa

Here it mentions only four<sup>1</sup>

The tradition about the fourfold acting is followed in our text also Of the four, the *Āṅgikābhinaya* and the *Sāttvikābhinaya* have been discussed in the previous paragraphs

The *Vācika* is referred to only in half a line as one which is accomplished through speech

#### Aharyābhinaya

A whole of 27 adhyāya is devoted to *Āhāryābhinaya*<sup>2</sup> One may say that this Adhyāya is a sort of transition adhyaya from *Nṛtta* and *Nāṭya* to *Citra* because in dance and drama, the actors have to personify characters, and so they have to present themselves in the colour and garb of the imaginary characters (I have relegated the discussion about colours to the corresponding chapter of *Citrasūtra* )

Four kinds of *Āhāryābhinaya* are mentioned—Pusta, Alamkāra, Angaracana and Sañjiva

N S defines the *Āhāryābhinaya* as *nepathyo vidhiḥ* i.e. 'dressing up the actor for his character role' It describes and classifies them into four kinds as above

Pusta—Imitative forms made with clay, wood, cloth, leather and iron are called Pusta The masks (*Pratisīrsa*) of gods, demons, Yakṣas, elephants, horses, deer and birds are made by Pusta technique

Alamkāra—consists of garlands, ornaments and graments

Angaracanā—It is the dressing up of the different parts of the body in accordance with the caste, position, superiority and the country of the character to be presented

<sup>1</sup> This means that the portion of the text describing the remaining Sāttvikabhavas is missing

<sup>2</sup> The corresponding subject matter is to be found in N S Adhyaya 21 of N Sagara and Adhyaya 23 of C S S

Kriḍā—Is to be shown by kriḍana *i.e.* playing

Vṛida—To be shown by looking down and by scratching the ground

Capalātā—To be indicated by actions unaccompanied by thoughts

Harṣa—To be indicated by cheerfulness of expression the bristling of hair and perspiration

Āvega—To be indicated by the interjection Āh

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Ugratā—By rebuking violently

Matī—By teaching

Vyadhī—By the gestures of Glāni

Unmāda—(delirium)—by improper behaviour and talk

Marana—By stupefaction of senses

Trasa—By the contraction and trembling of limbs etc

Sandeha—*i.e.* Viṭarka to be indicated by the movement of the brows

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Sattvika Bhavas

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Vaivarṇya—to be indicated by change of colour It is said to be difficult to act and therefore should be accomplished with effort

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Aṅgaracanā—It is the dressing up of the different parts of the body in accordance with the caste, position, superiority and the country of the character to be presented

<sup>1</sup> This means that the portion of the text describing the remaining Sāttvikabhāvas is missing

<sup>2</sup> The corresponding subject matter is to be found in N S Adhyaya 21 of N Sāgara and Adhyāya 23 of C S S

Aṅgaracanā consists in painting the body with different colours<sup>1</sup> After describing colours, their mixtures, and various colours to be given to the skins Our text proceeds to describe the colours of various gods and types of men

In the case of gods it is said that when no particular colour is indicated, it should be given Gaura colour Vasuki should be given Śyama colour while the other serpents should be given Gaura colour The Dāityas, Dānavas, Rākṣasas and the followers of Kubera and Piśācas should have the colour of water Men in the six Dvīpas should have the colour of gold but in the case of Bhārata Varsa they must have the colour of the country of their birth Thus Pulindas and Dakṣiṇatyas (Southerners) are generally Asita (dark) Yavanās, Palhavas, Bālīkās and people living in Uttarapatha (region north to the Vindhya) should be generally of Gaura colour Pañcālīs, Śurasenās, Magadhās, Angās Vangās and Kalingas have generally Asita colour

Brahmins should have the colour of the moon, while Kṣatriyas the colour of the lotus The Vaisyaś should be whitish (Āpāṇḍu) and the Śūdras (dark) śyāma

The Gandharvas and Apsarases have various colours

Kings and happy people should have the colour of lotus

Men of evil actions, persons overpowered by bad planetary influences, sickly people and those practising penance and blacksmiths and persons belonging to the Kulas (of different professions) should be of Asita colour The colour of a person seen in presence should be according to his own natural colour. There should be no moustaches and beards in the case of Devas, Gandhavas, Siddhas and those who have taken a certain vow should have no hair on their face (Śmaśru)

The divine beings Vidyadharas, lovers and kings should have a fine moustache and beard

The Śmaśru (beard) of ascetics, ministers, purohitas, judges and persons under some vow should have śuddha śmaśru meaning probably white or uncoloured

The Śmaśru of those, whose vows are not fulfilled and of unhappy people, of Tapasvis and sages should be long

The dress of persons engaged in religious activity should be pure i.e. white So also of merchants, Kañcukis and Brahmins

The dress of kings should be of variegated colours so also of courtesans

The dress of others should be according to the sex and as current in society

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See Adhyāya 43 of Citrasūtra

Mukuṭa—Three types of head-gears (Mukuṭa) are given. Gods and kings should wear Kīṣṭakās i.e. crowns. The crowns of gods should have seven crests, of kings five, of principal queen and crown prince three, and of the commander-in-chief one.

Daityas and Danavas, Yaksas, Pannagas and Rākṣasas should cover their heads with turbans of one Paṭṭa, while the turbans of Vidyādhara, Siddhas and Vanaras should have knots.

Devas, Dānavas and Gandharvās should have black pakṣas<sup>1</sup> ( ? flaps )

The Śmaśru and the hair of Daityās, Dānavās, Yaksās, Piśācās, Nāgās and Rākṣasās should be green and their eyes should be tawny. The hair of the Kañcukīs should be white.

The masks of Ministers, Kañcukīs and superior purohitas should be turbaned.

The heads of Piśācas, lunatics, ascetics, and those who have not fulfilled their vow should have long hair.

The heads of children should be adorned with Śikhandakas—tufts of hair. Munis should have Jaṭās (matted locks of hair) on their heads. The Ceṭās should have three tufts of hair on their heads and Vidyāsaka should have bald head or only Kakapada. Others should wear hair according to their castes.

Sañjīva—The entrance of animals on the stage is called Sañjīva. Men should wear masks of various animals so also, the symbols of gods carrying various weapons should be represented by masks.

In short, one should make various accessories useful for drama by one's own intelligence according to the customs current in a society.

One should not discharge weapons on the stage.

The subject-matter of Nṛttasūtra is discussed at length in our work presumably for its own importance as well as for its importance in the subject-matter of Citrasūtra.

Before we end this section, it may be noted that the treatment of the art of dancing including acting comes between poetry and music on one side and painting, sculpture and architecture on the other. This agrees very well with the modern division<sup>2</sup> of arts into time arts, space arts and space-time arts. The first including poetry and music, the second painting, sculpture and architecture and the third dancing. Thus dancing being a space-time art is appropriately placed by V. D. between time arts and space arts.

<sup>1</sup> The reading Kṣṇapakṣaḥ is doubtful.

<sup>2</sup> See Encyclopaedia Britannica—11th edition No. 10 pp. 355 to 374.

## IV RASAS

After having considered Kāvya, Nāṭya and Nṛtya it will now be appropriate to discuss Rasas and Bhāvas as also their relation to these arts

Adhyāyas 30 and 31 are respectively called Rasadhyāyas and Bhāvādhyāyas  
Number of Rasas—

As we have seen in the preceding sections much of the material pertaining to Rasas and Bhāvas is similar to what is found in N S Adhyāyas 6 and 7 In N S we find two traditions about the number of recognised rasas According to one there are only eight Nṛtyarasas, while according to the other there are nine, the controversy being about the recognition of Śānta as a Rasa

Our text throughout recognises nine rasas —

These are Hāsyā Śṅgāra, Karuṇa, Vīra, Raudra Bhāyanaka Bibhatsa, Adbhuta and Śānta Our text says that Śānta is an independent and a separate Rasa (śānto rasah svatanthro tra pṛthageva vyavasthitah) while Hāsyā results from Śṅgāra, Karuṇa from Raudra, Adbhuta from Vīra and Bhāyanaka from Bibhatsa<sup>1</sup> The meaning seems to be that Śṅgāra, Raudra, Vīra and Bibhatsa are independent Rasas and the other four are dependent upon them Thus according to our text there are five independent Rasas and four dependent rasas

The colours<sup>2</sup> of these rasas are also mentioned

The colours of Rasas

The colour of the Śānta is the natural colour ( Svabhava Varna ) of Śṅgāra Śyāma of Raudra Rakta (red) of Hāsyā Sita (white) Bhāyanaka Kṛṣṇa (black) and Vīra Gaura (reddish white), Adbhuta pīta (yellow) and Karuṇa Kāpota (colour of a pigeon) and Bibhatsa Nīla (Indigo colour)

It might seem a little queer that rasas should have their respective colours The explanation is to be found in the fact that Rasas were to be indicated in painting and also in the make up of characters on the stage Therefore a convention about the relation of Varnas and rasas had to be established

Deities of Rasas

The rasas have their presiding deities<sup>3</sup> also Pramathā is the deity of Hāsyā, Viṣṇu of Śṅgāra, Rudra of Raudra, Yama of Karuṇa, Mahakālā of

1 Compare N S Ad VI Ślo 40 (N Śṅgāra)

2 Colours—agree with N S

3 Deities—agree with N S

Bibhatsa, Kāla of Bhayānaka, Mahendra of Vīra, Brahmā of Adbhuta and Parah purusah-supreme soul—the deity of Śānta<sup>1</sup>

Rasas with their sthayins—

After this our text proceeds to describe how the different rasas are produced (samutpattiḥ) —

Śānta—is produced out of Vairāgya i.e. renunciation. Renunciation is indicated by the dress of a particular religious order (Lingagrahanāt), and by mercy towards all creatures, meditation, the preaching of the path of salvation and unconcern for happiness and misery, absence of hatred and pride, and equanimity towards all creatures (samah sarvesu bhūtesu)

Hasya—is produced by inappropriate or incongruent talk and dress. Its sthāyibhāva Hasya is described as resulting from the imitation of the behaviour of others (paracestānukaranam)

Śṛṅgāra—is of two types—

- (1) one—the result of Sambhoga—union and (2) the other the result of Viraha-separation

The second variety is called Vipralambha. In this the feeling of Nirveda is predominantly expressed. The ten Kāmāvasthās<sup>2</sup> or stages of love also form part of Vipralambha. These are (1) pleasure at seeing each other (Caksuh prītiḥ), (2) attachment of mind (Manasasca Sangah), (3) constant remembering (Smaranam Nirantaram), (4) loss of sleep (Nidrābhedaḥ), (5) leanness of the body (Tanutā), (6) turning away from sense pleasures (Vyāvrttir viṣayebhyaḥ), (7) disappearance of bashfulness (Lajjāpranāśaḥ), (8) Insanity (Unmādaḥ), (9) swooning (Mūrchā) and (10) death (Maranam)

The Sambhoga Śṛṅgāra results from the union of lovers adorned with garlands and fragrant anointment—lepana

Rati the sthāyibhāva of Śṛṅgāra results from the satisfaction due to the acquisition of the desired object

Karuna—results from sorrow (śoka). Śoka, the sthāyibhāva of Karuna results from the separation of a beloved person or the loss of wealth

Raudra—results from anger (Krodha). Krodha, the sthāyibhāva

Raudra is a result of offence. Offence is four-fold (Adhyāya 31

<sup>1</sup> No deity is given for Śānta Rasa in N S .

<sup>2</sup> N S Adhyāya XXII ślokaś 161-63 (N Sāgar)

Kāmasūtra of Vātsyāyana—Adhikaraṇa 5, Ad 1, Sūtras 4, 5 (Chaukhamba S Series) .

śloka 40) and dependent upon four causes viz (1) enemy (Ripuja), (2) elders (Guruja), (3) servant (Bhṛtyaja) and (4) love (Prana yodbhava)

Bhayānaka—results from fear (Bhaya) Bhaya, the sthāyibhāva of Bhayānaka results from an offence committed by oneself, (Ad-31 Ślo 9)

Bībhatsa—results from disgust (Jugupsā) Jugupsā, the sthāyibhāva of Bībhatsa results from the sight of ugly things

Adbhuta—results from wonder (Āścarya) Vismaya, the sthāyibhāva of Adbhuta results from joy at the accomplishment of an extraordinary deed

Vira<sup>1</sup>—Utsāha, the sthāyibhāva of Vira results from the resolution of will and clear perception

So far we have considered the nine rasas with their sthāyibhāvas

Our text does not define the sthāyibhāva as such but it qualifies the word rasa as sthāyī (Rasaḥ sthāyī) and defines it as one 'whose form is a resultant of many Bhāvas cohering together (bahūnām samavetānam rūpam yasya bhavetbahu Sa mantavyo rasaḥ sthāyī) The remaining Bhāvas are called Sañcārins (Śeṣhāḥ Sañcārīnaḥ smṛtāḥ Adhyāya 31, śloka 53, 54)

### Sañcārī

Now we consider what are known as Sañcārī bhāvas —

Nirveda—results from poverty or the loss of a desired object

Glaṇi—results from vomiting fatigue austerity or asceticism (Vairagya)

Śanka—results when one is caught by thieves and the like

Asuyā<sup>2</sup>—results from the offence of others

Māda—results from too much drinking

Śrama—is due to exertion or a long journey

Ālasya—is due to pregnancy, exhaustion, or attachment, or is a natural quality

Dainya—is the affliction of mind on account of a bad state of affairs

Cintā—results from loss of power, wealth etc

Moha—results when one cannot find a remedy in difficulties and troubles

Smṛti—results from remembering former action

Dhṛti—results from the knowledge of the world

Kṛīḍa—is a joyful, light hearted play

1 Our text omits the description of Vira

2 According to N S Asuyā results from seeing the good fortune power intelligence and prosperity etc. of others as well as on account of the offences committed by others (N S Ad 7 Ślo 36 N Sāgar)

Vriḍā—results from disobedience of the orders of the elders and by not being able to do what has to be done

Capalatā—is the trait of men acting thoughtlessly

Harṣa—is a result of the fulfilment of one's desire

Āvega—is the result of confusion

Jaḍatā—results from hearing good or bad news, disease etc

Garva—results from asuyā etc

Viṣāda—results from frustration (Kāryanasa)

Autsukya—results from anxiety

Nidrā—results from keeping late hours at night, idleness or intoxication

Apasmīra—is due to the anger of gods

Suptatva—results from sleep

Bodha or Vibodha—results from waking up from sleep

Amarsa—is the result of superior learning, bravery, wealth or power

Avahittha—is due to audacity (Dhārṣṭya) and roughness

Ugrata—is what is shown in such actions as robbery etc

Mṛti—is a result of proficiency in Śāstrās

Vyadhi—results from the disturbance of the three Dhatus

Unmada—results from derangement of Dhatu of the body called Vayu or from separation

Marana—results from disease or wounds

Trasa—results from terrific noises etc

Sandeha—results from thinking

#### Sattvika

Now we come to some of the Sattvikabhavas —

Romāñca—is due to cold, anger fatigue and fear (Sitakrodhaśramabhayaḥ)

Svarabheda—(Change of voice) due to fear

Asru—results from sorrow or joy

#### Rasas and their Bhavas

After treating in the above fashion the various Sthāyi, Sañcārī and Sāttvika Bhāvās, our author proceeds with the discussion of the association of particular Bhāvās with particular Rasas<sup>2</sup> —

Hāsyā—the following Bhāvās can be associated with Hāsyā —

1 According to NS Amāṣa results from being challenged in an assembly by persons who possess superior learning power and strength and is accompanied by resolution of will (NS Ad 7 Ślo 48 N saḡar)  
2 NS Ad VII Verses 103 onwards N Sīgar

Glāni, Śankā, Abhyasūyā, Śrama, Capalatā, Romāñca, Harṣa, Nidrā, Unmāda, Mada, Sveda and Avahūtīha

Śṅgāra—Excepting Ālasya, Augrya and Jugupsā, all the 46 Bhāvas have their place in this Rasa

Karuna—Nirveda, Cintā, Dainya, Glāni, Aśru, Jaḍatā, Maraṇa and Vyādhi have their place in Karuṇa

Raudra—Asammoha, Utsāha, Āvega, Mada, Krodha, Capalatā, Harṣa and Ugratā are found in this rasa

Bibhatsa—Apsmāra, Unmāda, Viṣāda, Mada, Mṛtyu, Vyādhi and Bhaya have their place in this Rasa

Adbhuta—Śrumbha, Sveda, Moha, Romāñca, Vismaya, Āvega, Jaḍatā, Harṣa and Asūyā are associated with this Rasa

Vira—Sveda, Vepathu, Romāñca, Mati, Ugratva, Amarṣa, Mada, Svara-  
bheda, Krodha, Asūyā, Dhṛti, Garva and Vitaraka have their place in  
this Rasa

#### Classifications of Rasas

Some of the Rasas are classified according to the instruments of their expression. Śṅgāra is said to be of three types, expressed through speech (Vāg), get-up (Nepathya), and action (Kriya). Similarly Hasya and Raudra are said to be of two types as expressed through limbs (bodily gestures) and get-up. In Adhyāya 29 Raudra is said to be of three types, as expressed through Anga, Svabhāva and Nepathya (Śloka 11 to 14)

Karuna is said to be of three types resulting from the loss of religion (Dharma), worldly good (Artha) or relatives. Vira is supposed to be of three types as expressed through fight (yuddha), mercy (Dayā) and Dāna (liberal donation). Bhayanaka is also of three types—(1) feigned fear (vyaya), (2) Trāsana (fear due to terror) and (3) Offence (Aparādha)

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## CITRASUTRA

In the very first verse of Ad 35 Mārkaṇḍeya says, "I will now speak to you on Citrasūtra" So the section comprising adhyāyas 35 to 43 is appropriately known as Citrasūtra

It gives, as will be seen from what follows a comprehensive and systematic account of Citra, not available elsewhere

The topics discussed in the Citrasutra are as under —

Adhyāya 35, which is called *āyamocchrayamana* deals with the origin of painting, the connection between Nṛtta and Citra, five types of men based on measurement standard of measurement and a brief account of the measurement of Hamsa type

Adhyāya 36 is called *Pramanadhyaya* It deals in general with the measurements and proportions of the different parts of the body This part of the text is in prose but at the end six verses are introduced with the words *bhavanti Citra* These verses describe the colours and other peculiarities of the five types of men

Adhyāya 37, which is called *Samāna mana*, gives in the first four verses the proportions of women who are also divided into five types Then follows the general physical characteristics of *Cakravartins* This is followed by the description of six types of hair, five types of eye forms and their measurements The adhyāya ends with information regarding different types of eyes Here, however, there is no specific reference to the five types of men

Adhyāya 38 is called *Pratimalakṣanam* It is difficult to explain why this Adhyāya is so called, unless we understand the word *Pratimā* to refer to images in painting and sculpture both This adhyāya gives mainly instructions about making the images of gods in particular

Adhyāya 39 which is called *kṣayaṣṭddhi* treats of nine sthānas three types of Citra based upon *Pramāna* and *Guna* i.e. measurements and qualities and *kṣayaṣṭddhi* which is said to be of thirteen types including nine sthānas to which four more are added This is followed by an account of the different *Maṇḍalas*, *Vaiśākha* etc In verse 50, a hint is given about painting a form of a woman in an enormous condition

Adhyāya 40 which is called *Rangavatikara* treats of various paints and how to mix them

Adhyāya 41<sup>1</sup> which is called *Rangayartanā*, discusses the four types of painting three kinds of brushes, faults to be avoided and four elements to be observed in painting and the suggestions as to what constitutes an excellent picture

Adhyāya 42 is called *Rupanirmanam* as it deals with the various objects which become the subjects of painting such as persons of different castes and classes—Kings, Sages Gandharvas, Daitayas, Women of various types, seasons mountains, forests, temples etc. It may be noted that this Adhyāya gives us the human form of a river, a lotus, a conch, an ocean etc

In the last verses, hints are given as to how different Rasas Bhavas and modes of dancing are to be expressed in painting

This is followed by a hint about the classification of painting into Uttama Madhyama and Adhama

Adhyāya 43 is called *Śrngaradibhāvayuktjādī*. It starts with the discussion of nine Citrarasas and how they are to be expressed through painting. Rules are given as to what paintings of different Rasas are to be expressed in houses royal palaces, temples etc. This is followed by similar instructions about the objects to be painted at different places, the defects to be avoided and the merits to be achieved. Verses 31 to 35 refer to the images, that are to be made in gold, silver copper, stone, wood and iron. This is included under Citra because it follows more or less the same technique. Pustakarma i.e. modelling in various materials is also to be called Citra. The same applies to figures on cloth. Then a general suggestion is made that whatever is not described here is to be learnt from the adhyāyas on Nṛtta and applied to painting. In the last verse Citra is extolled as the Supreme Art

As must have been seen from the contents the word Citra here is not used in its usual sense of painting only. It seems to cover sculpture also. This means that the whole art of 'imagery' is brought under the term namely Citra. This is an important point to note in the study of ancient arts of India. It is a point of view which comprehends the whole of representative shaping arts. This point of view characterises the treatment of the subject in this section

#### Origin of Painting

The myth about the origin of Citrasūtra (ad 35) is as follows —

It was the sage Narayana who made it for the good of the people. The great sage in order to confuse the heavenly damsels (who had come to tempt him) drew a beautiful woman on the ground with the juice of mango. Out of

1 Dr A. K. Coomaraswamy published a translation of Adhyāya 41 with a commentary and notes in the year 1931-32 ( *Journal of American Oriental Society*, Vols 51-52 )

this picture was created the beautiful apsaras. She was Urvasī<sup>1</sup>. Looking at her the heavenly damsels were ashamed and went away. Thus was created the perfect Citra by the great sage. Then he made Achyuta Visvakarma learn the art.

This mythical account is significant in two points. One is that the code of painting is based upon an actual painting and secondly that it was taught to Viśvakarmā, the divine architect. This indicates that the art of painting was practised by persons who were also builders. It shows the connection of painting and sculpture with architecture in earlier times and confirms the view of Herbert Spencer<sup>2</sup> on the evolution of these space arts. He says that in the earlier stages of human culture the arts of architecture, sculpture and painting were practised together and it was only later on that they got differentiated.

### Nrīta and Citra

The account of origin is followed by the relation of painting and sculpture with dancing. We are told that both Nrīta and Citra are imitative or representative of the objects of three worlds (Trailokyānukṛtī). Naturally, therefore, Dr̥ṣṭis (eye sights), Bhāvas (moods), gestures and handposes described in Nrītya would hold good in Citra also. The difference, however, between Nrītya and Citra is indicated by saying that the pramānas (measurements and proportions) were not described in Nrīta adhyāyas but being necessary for Citra are discussed here in Citrasūtra<sup>3</sup>. The question of measurement and proportion is of specific importance in the 'shaping arts' of space—painting and sculpture, just as rhythm (Tāla & laya) in time arts of music and dancing.

### Measurements

By way of introduction, the discussion of bodily proportions, the text first mentions five kinds of male bodies. These are Hamsa, Bhadra, Mālayya, Rucaka and Śasaka. Their height is equal to their breadth. As explained by Dr. Kramrisch the height has to be equal to the length 'across the chest along the outstretched arms from the tip of the right middle finger to that of the left'<sup>4</sup>.

The measurement of these five types is given in terms of angula. The phrase *Siṇaṇḍa angulamīnena* would mean the measurement according to one's own angula. If this interpretation is true, then the measurements of each one

1 Urvasī is referred to as drawn on ground—Urvāṣm and not on Urū (on the gh).

2 See Encyclopaedia Britannica, Eleventh Edition, Vol. 10 (Page 370).

3 Dr. Stella Kramrisch understands this passage as follows—

Hence I am going to speak about that by which measurement in dancing was said (to be regulated). (See Visvudharmottara by Stella Kramrisch, 1928 (P. 35). This obviously is wrong. The question of bodily proportions has no place in dancing.

4 Visvudharmottara—Stella Kramrisch, 1928 (P. 35 ff.).

of these types would be relative to their respective angulas. This means that no standard measure of angula irrespective of the measure of individual angulas was fixed. With this proviso the measurements of these five types are as follows — Hamsa having 108 angulas, Bhadra—106 angulas, Malavya—104 angulas, Rucaka—100 angulas, and Śaśaka—90 angulas.

The proportions of the different parts and limbs of the body are given in the terms of Tala. Tala is said to be 12 angulas in extent. The height of the foot upto the ankle is one fourth of the Tala i.e. three angulas. The Jangha (shank) is equal to two talas i.e. 24 angulas. While the Janu (knees) is equal to one pada i.e. 3 angulas. The urus (thigh) are equal to Jangha i.e. two Talas. The navel is one tala above the Penis (Medhra). The heart is one tala above navel and the throat (kanṭha) is one tala above the heart. The throat is one third of a tala and the face is one tala. The head above the forehead is one sixth of a tala. The penis should be in the middle. This is the measurement of the length. The hand is one tala while the arms (above the elbow) 17 angulas each and the fore arms (prabāhu) also of the same length. Half of the chest is eight angulas. This is the measurement of Hamsa according to breadth. The measurements of other types should be in accordance with this (i.e. in this proportion). All the types are equal in their length, breadth and circumference.

This is followed by the measurement of each limb. This topic is treated in adhyaya 36. The circumference of head is 32 angulas. The forehead is 4 angulas in height and eight angulas broad. The temples measure 4 angulas and 2 angulas in height. The cheeks measure 5 angulas. The chin measures 4 angulas. The ears measure 2 angulas and 4 angulas in height. The cavity<sup>1</sup> of the ear is one angula. There is no rule of the measurement of Pālī which is explained as the lobe of the ear. The nose measures 4 angulas. At the tip it is 2 angulas in height and it is 3 angulas in breadth. The extent of the nostril is one angula and the width double. The portion between the nose and the lip measures half an angula. The lip is one angula. The mouth is four angulas in breadth. The lower lip is one angula. The chin measures two angulas. The teeth are 24 and tusks (Damsṭra) 8 in number. The teeth are half an angula in height. The tusk is  $\frac{1}{2}$ th of an angula. The eyes are one angula in extent and 3 angulas in width. The black orb is  $\frac{1}{3}$ rd of the eye and the pupil is  $\frac{1}{2}$ th. The eye brows are half an angula in width and 3 angulas in length. The distance<sup>2</sup> between the two eye brows is two angulas. The distance between the end of the eyes and the ear holes is four angulas. The length of the neck is 10 angulas and circumference

1. Something is said about the hole in the reading tadrandhramudakāṃ or mudakāṃ whose meaning is not clear.

2. The reading in the text is not clear. It may be tayordvyangulamantaraṃ.

21 angulas The distance between the nipples is 16 angulas and six angulas between the clavicles The circumference of the arm round the shoulder (lit the root of the arm) is 16 angulas and at the end 12 angulas The palm of the hand is 7 angulas (long) and 5 angulas broad The middle finger measures 5 angulas and the forefinger is shorter by one joint than that of the middle one and the ring finger is equal in measure to the forefinger The little finger is short by the front most part than the ring one The joints of the fingers are equal and one third (of the finger) The nails measure half the joints The thumb measures three angulas and has two joints The abdomen measures one angula according to the physicians<sup>1</sup> and measurements The hip is 18 angulas in length and its girth is 44 angulas The scrotums are 4 angulas wide The circumference of the penis is as much *i.e.* 4 angulas and 6 angulas in length, the thighs are 4 angulas from its middle The width of the knees is its double<sup>2</sup> *i.e.* 8 angulas Its circumference is triple *i.e.* 12 angulas The forepart of the shank<sup>3</sup> is 5 angulas in length and 14 angulas in circumference The (soles of the) feet are 12 angulas long, and 6 angulas broad The toes are three angulas long The toe next to the large one is equal in size of the large toe and the others are small by one eighth The nail of the large toe is less by a fourth part of a toe The nail of the next toe is half of that and the nails of the remaining are one eighth The whole foot measures an angula in thickness (?) and its height 8 angulas The heel measures three angulas (in thickness ?) and its height 4 angulas

This is the measurement of a Hamsa It is the standard measure in relation to which the measurements of other types<sup>4</sup> to be worked out The measurements are followed by other characteristics of the five male types

A Hamsa has a beautiful face, nice waist, a gait like that of a swan and is strong, has arms like the king of serpents *i.e.* śeṣa, moon-white complexion and eyes having the colour of honey A Bhadra has lotus-coloured complexion, strong round arms, great intelligence, a gait like that of an elephant and hairy cheeks<sup>5</sup> A Malavya has a dark complexion like the kidney-bean, a slender waist, slim figure, arms reaching up to the knees, thick shoulders nose like that of an elephant (*i.e.* prominent) and large jaws A Rucaka has autumn-white complexion, a conch like neck, great intelligence, is truthful, of good taste and

1 I have adopted the reading of A and B

2 The reading in the text is amended into tad dvigupāṅgula vipule jānuni tat triṅgula parinahe Intrusion of parināha between dvigūṇa and angula seems to be a scribe's mistake

3 Dr Stella Kramrisch seems to take tattriṅgunaparināhe with jaṅghāgrām but parināhe is in dual and therefore should be taken with jānuni

4 In the text the word is pāṛthivendrāṇām meaning of the kings of kings This probably suggests that images were generally made of kings

5 Dr Stella Kramrisch translates the word 'kapola' as forehead

strong. A śaśaka is reddish dark, somewhat spotted, clever, has full cheeks and eyes having the colour of honey.

This adhyāya is followed by a discussion on five types of women. As there are five types of men, according to the measurements of the limbs and parts, so are there five types of women. But it may be noted that the names of the types are not given. Unless we take the feminine forms of the names of five male types as denoting the five types of women.

A woman should be placed near her man so as to reach the shoulder of the man. The waist of a woman should be made thinner by two angulas than that of a man and the hip should be made bigger by 4 angulas. The breasts should be made attractive according to the measure of the chest characteristics of great men.

After giving general instructions of making images of women, we are given similar general instructions about making the images of kings and Cakravartins. The king should possess the physical characteristics of great men. The hands and the feet of a Cakravartin (sovereign ruler) should be shown with *jala* or web. The urna or tuft of hair should be shown as an auspicious mark between their eye-brows. Three lines should be shown in the hands of kings. They should be charming red like the blood of hare and slenderly curved. The hair should be made thin, wavy, shiny with natural glossiness and like the dark blue sapphire.

Here we are informed about six types of hair namely *kuntala* (locks), *Dakṣiṇāvarta* (curls turning from the left to the right), *Taraṅga* (waves), *Simha kesara* (the manes of a lion), *Vardhara* (broom or brush like) and *Juṣṭasara* (matted hair).

This is followed by the five forms of eyes. They are as under—bow (cupa), abdomen of a fish (*Matsyodara*), a petal of a blue lotus (*utpalapatrabha*), a petal of a white lotus (*padmāpatranibha*), and an arrow (*śarāṅṛtī*).<sup>1</sup>

An eye of the form of a bow measures three yavas. An eye having the shape of an abdomen of a fish measures 4 yavas and an eye like a petal of the blue lotus six yavas and like the petal of the white lotus 9 yavas. An eye having the shape of an arrow measures 10 yavas. We are incidentally told that an *yava* measure, here, is related to the measure of one's own *angula*.

These five forms of eyes indicate different characters and their moods. A *cīpākāra* eye is to be found in looking at the ground in meditation. For women and lovers the shape of *matsyodara* is recommended. For a person free from passion the *utpala* eye is advised and for a frightened and crying person the *Padma*-

1 The other readings are *Śina*, *Śira*, *Śaśa* and *Cara*. Dr. Stella Kramrisch accepts the reading *Śina* and interprets as a shape of a grind stone. Verse 12 of this adhyāya has the reading *śarāṅṛtī* in the majority of the mss. used by me.

patra eye The eye of an angry person and one suffering from acute pain will have a sarakara

After these we are told in a general way that the sages, manes, & gods should be adorned with their own haloes With this knowledge an artist has to work out other things with his own intelligence The picture must be graceful, free from crooked lines, with sthānas having many beam like lines and with steady bhūmilambhas

Adhyāya 38 describes how the eyes of gods as well as the faces are to be made The utpalapatra<sup>1</sup> eye of god, should be red at the corners, have black pupil and long eye-lash It should be serene and pleasing Such an eye of god is for the welfare of the people But if one wants wealth and happiness, one should make padmapatra eye<sup>2</sup> It should have the colour of cow's milk, placid, even, wide, serene and pleasant to look at It should have eye-lash sloping at the end and black pupil

The principal face should not be triangular and oblique It should be square and full It should be serene and have good auspicious marks Long, circular, oblique and triangular shapes should be avoided for the welfare of people In the case of gods hair should be shown in eye-lashes and eye-brows The remaining limbs should be free from hair Their forms should represent youthful figures of persons 16 years of age We are also told that their measure should be that of Hamsa They should have always serene face and smiling eyes<sup>3</sup> They should be adorned with diadems, ear-rings, necklace, armlet, bracelet and auspicious garland of flowers with big girdles ornaments on feet, sacred thread and with ornaments (either on head or ear) They should be represented with beautiful (śobhinā) loin-cloth reaching below the knee This should be on the left Their right knee should be manifested Their (upper) cloth should be beautiful Their halo should be done proportionate to the head and circle of halo should resemble the god An upward, sideward and oblique look should be avoided, so also too small, wide, depressed, angry and harsh look The reasons for avoiding these looks are not aesthetic but based upon considerations of magic An upward look causes death, downward sorrow and oblique as well as small loss of wealth The wide look causes death, depressed sorrow harsh loss of wealth and angry look causes fear

1 The translation of Dr. Stella Kramrisch is somewhat different She has not taken Utpalapatra and Padmapatra as the specific varieties mentioned in the adhyāya 37 (See p. 40)

2 The mention of hand (P. 41) in Dr. S. Kramrisch's translation is due to the reading 'Kara' of Venkateswara edition

3 Gods are supposed to have eyes which do not wink cf वेदं ममिमिदि लम्बोहि मम निरुमीर् ३. (Vikramorvaśyam Act 3) If we take the reading in the text tathā sthūta dryajah which is not unlikely, it would be more consistent with the tradition

This is followed by the directions about the shapes of an *abdomen*

The image<sup>1</sup> of the deity should not have a depressed abdomen or bulging. There should be no wounds on it. Its proportions should not be more or less than require. It should not have harsh or dreary colours. Its mouth should not be made wide open. It should not be made drooping with disproportionate limbs. If the abdomen is thin, it causes starvation and fear, if big or with wound death, and if it is small, it causes loss of wealth, if more causes sorrow and if harsh in colour, gives fear. If the face is wide open, it destroys the family. If the halo is eastward, it causes loss of wealth and southward, death, if westward, destruction of sons and if northward, it increases dangers. If it is less than the proportion, it leads to destruction, if it exceeds, it ruins the country. The rough image causes death and angry destroys the beauty. The deities, even, invoked by the best of brahmins do not enter an image, which lacks proportion and conformity with the rules of image-making, on the contrary, *Prisācas*, *Daityas* and *Danavas* possess them. Therefore, every care should be taken to avoid making a disproportionate image.

Therefore, an image made according to rules should be regarded excellent. It also tends to long life, fame and increase of riches. An image not observing the rules destroys riches. Gods should always be represented in beautiful images.

Their gait should be similar to that of a lion, a bull, an elephant or a swan. *Citra* or an image made according to rules is looked upon as blessing for the maker, country and the king. Therefore no effort should be spared in making it *salaksana*. The emphasis put upon *laksanam* in making an image should be noted. This, in itself, is an aesthetic imperative. In the ancient tradition of India beauty has always been associated with health, wealth and prosperity. In short, it is *mangala*.

#### Postures

*Adhyāya* 39 describes the important topic of *sthānās* in painting. Unfortunately, the readings of this chapter are very unsatisfactory and so it is not possible to get a clear understanding of this important topic of painting. The subject of the nine *sthānās* has also been discussed in later works on architecture and of general knowledge such as Bhoja's *Samarāṅgaṇa Sūtradhāra* (11th cent. A.D.), *Abhilāṣitārtha Cintamāṇi* of Someśvara (12th cent. A.D.) and *Śilpa ratna* of Śrīkumāra (16th cent. A.D.). The text of *Samarāṅgaṇasūtradhāra*<sup>2</sup> is,

1 The nouns qualified by *chatodari* etc. are not mentioned in the text. The context would require us to take it with *Dr̥ṣṭi* but in that case the meaning becomes rather obscure. So following Dr. Stella Kramrisch I have taken the adjectives to qualify some such words as *Pratimā* or *Devatā*.

2 In addition to 9 *sthānās*, it refers to 9 *Vṛttas* also. The total number of basic and mixed *sthānakas* is 29.

however, very corrupt and so we do not get much information from its adhyāya 79, dealing with painting. The texts of Abhilasitārtha Cintāmaṇi (ad 3) and Śilparatna (ad 64) on the subject of chitra are almost identical. They describe the 9 Sthānakas<sup>1</sup> on the measurement based upon the Brahmasūtra and Pakṣasūtras. The description of the 9 sthānakas in our text, however, does not mention the Brahmasūtra or the Pakṣasūtras, though one might guess that these modes of differentiating sthānas were taken for granted. Any way this is an important point of difference between the description of the 9 sthānakas of the Viṣṇu-dharmottara and those of the Abhilasitārthacintāmaṇi and Śilparatna.

Mārkaṇḍeya says there are nine sthānas—basic positions of postures or forms having <sup>2</sup>beautiful shapes and their modifications—painted in a variety of colours.

The nine sthānas are (1) Rjvāgata, (2) anrju, (3) sacikrtasarīra, (4) ardhavilocana, (5) pārsvāgata, (6) parāvṛtta, (7) prsthagata, (8) parivṛtta and (9) samānata. These 9 sthānas are practically the same as are given by Samarāṅgana Sūtradhāra and Abhi. Chi. The Anrju of V. D. is their Ardharju.

<sup>1</sup> See appendix I.

<sup>2</sup> The reading in all the Mss. and in the venkatesvara text is subhakara viharāṇi. This has been translated by Dr. Stella Kramrisch as 'suspicious forms and gestures'. As I have pointed out in the critical notes (Vol. 1), the correct reading seems to be subhakaravikarāṇi in the light of the verse 33 of this adhyāya. I have interpreted the text with this amended reading. The compound word subhakaravikārāṇi can be analysed as follows—

(1) आकाराश्च विकाराश्च = आकारविकारा (द्वन्द्व समास)

(2) शुभा आकारविकारा येना तानि (स्थानानि) (व घो समास)

The word vikāra can be taken in two senses (i) transformation or change and sentiment or passion. So the compound can be interpreted in two ways (i) sthānās having ordinary forms and their modifications or (ii) sthānās having forms and emotions i.e. sthānās representing forms as well as emotions. (3) The compound can also be dissolved as

आकारविकारस्य विकारा = आकारविकारा (त पु) and शुभा आकारविकारा येना तानि।

In this case the compound would mean sthānās representing transformations or modifications of forms in natural condition.

<sup>3</sup> With amendments in the readings of the first four verses of the adhyāya 79 of Samarāṅgana Sūtradhāra of Bhoja, we can get the following 9 Sthānakās (1) Rjvāgata, (2) ardhajvāgata, (3) sākṛta, (4) ardhyardhākṣa. These four are called ūrdhvāgata. When they become parāvṛtta, they give four more positions namely (1) Rjvārataparāvṛtta, (2) ardhajvāgata parāvṛtta, (3) sākṛta parāvṛtta, and (4) ardhyardhākṣa parāvṛtta. The ninth Sthāna is pārsvāgata. It is always painted on a wall (bhūtika viṅghraṇi) having its body on the wall. The Abhilasitārtha cintāmaṇi (Ad. 3) and Śilparatna (Ad. 64) enumerate the sthānas as follows—Rju, Ardharju, Sīci, Dyardhākṣi, and Pārsvāgata which is wrongly called Bhaktika by Abhi. Cintā but correctly called Bhūtika by Śilparatna. These five are regarded as principal sthānas of both the texts. By making the first four parāvṛtta, we get the following four positions namely Rjuparāvṛtta, Ardhajvāgata parāvṛtta, Sīciparāvṛtta and Dyardhākṣi parāvṛtta.

Sācīkṛtāśarīra is the same as Sācī. The Ardhavilocana seems to be identical with dyardhākṣī. The pārsvāgata is common. The readings in our text is purāvṛttam (Ślo 3a) and parāvṛttām (Ślo 3b). These should be corrected as parāvṛtta and parivṛtta respectively in the light of verses 23 (gaṇḍaparāvṛttam) and 29 (parivṛttam). Another enumeration is given in our text based upon the principle of kṣayavṛddhi (i.e. fore shortening). They are: (1) pṛsthāgata (2) dṛṣṭāgata (3) avarjugata which is miswriting for ardhavarjugata, (4) madhyārdhārdha, (5) ardhārdha, (6) sākīkṛtamukha, (7) nata, (8) gaṇḍaparāvṛtta, (9) pṛsthāgata, (10) pārsvāgata, (11) ullepa, (12) calita, (13) uttāna and (14) valita.

Now let us see if we can visualize in some way the 9 sthanas and 13 sams-  
thanas

(1) The Rjvāgata sthāna is frontal (Abhimukham). The quality of its measurement (mānaguna) is distinct. (The figure in it is complete). Its limbs are beautifully drawn. The brush (vartaka) in it is soft (ślakṣana) and spotless (amala). This sthāna is very pure, sweet and adorned with clear lines and embellishments. The limbs in it are undiminished.

(2) In the anrju sthāna the frontal position has undiminished chest and abdomen and the portions from waist to shanks and shoulders are diminished. The nose-wing and the lower lip should be shown one fourth. The three fourth of the limbs is diminished. This is an excellent beautiful sthāna accomplished by sthānalamba<sup>1</sup> i.e. by proper perpendicular position. In this sthāna many karanas (dance postures) can be shown.

(3) In the sākīkṛtāśarīra the bhumilamba—perpendicular reaching the ground level is sideways. It is diminished by caturbhāga<sup>2</sup> i.e. one quarter. The eyebrows<sup>3</sup> and the forehead are shown one and a half. Similarly the high bridged nose. The remaining half is diminished by a bhāga i.e. 4 angulas. The eye is diminished by a kala i.e. 2 angulas. The eye brow should be drawn with a soft line and should be diminished by a kala i.e. 2 angulas. On account of its being subject to modification (varkārikatvāt), it is averted (sākīkṛta). It should be pleasing to the eye. It should show good brush work and should be delicate. It is suvartana. The black part of the eye should not be shaded.

1 The reading of A sthānalamba is adopted here and the bhumilambha of verse 10 is accordingly amended into bhūmilamba.

2 According to Abhi Cīnta and Śilpa ratna a bhāga is equal to 4 angulas. If we accept this measurement caturbhāga here means 'diminished by one angula' but Abhi Cī. and Śilparatna show the bhumilamba diminished by 2 angulas.

3 Bisecting by Brahmasūtra there will be two parts of a forehead containing one eyebrow. So one and a half would mean here one complete half and the half of the remaining half.

(chāyāgata),<sup>1</sup> nor should be straight (Rju), nor should it be as in anger (kopa nam)

(4) The ardhavilocana position is as follows —In the face half eye is shown and the other half is not shown (lit dropped), so also the eye brows The contraction of the forehead or better the contracted forehead should be of one mātra\* The conspicuous part should be shown half or adopting the reading sara only essential part, what is to be shown, should be exhibited slightly The cheek should measure one half of an angula and the other half is diminished The line of the throat should have half an angula and the chin should be exhibited one yava i.e.  $\frac{1}{8}$  of an angula The mouth (front part) of the chest should be shown half and the half should be dropped Similarly, from the mouth of the navel one angula remains (i.e. only one angula of the figure remains from the mouth of the navel The waist should be shown half and whatever else is to be shown should be shown half Thus adhyardhaksā is recognised by its very shape (akarena) This is otherwise called chayagatam

(5) The parśvagata is as follows —In it either the right side only or the left side is shown The rest of the limbs vanishes or diminishes Similarly also the movement of the limb Like one lower lip a nose and a forehead, an eye and an eyebrow are also shown one, singly One ear half of the chin and part of the forehead where hair touched should be shown It should exhibit complete portion (measure) beauty and sweetness This is also called bhittika i.e. wall painting

(6) The paravṛtta position is as follows —(Here the reading apakruddhe is amended into apakṛṣṭe (?)) The averted face (?) is diminished by one kalā, similarly the region of the throat, so also shoulder, cheek and forehead are diminished by one kalā The arm, chest waist and the private part may be diminished by 2 kalas each Its proportion should be in accordance with the above Its limbs should not be very much diminished

(7) The prsthagata is described thus —The configuration of the body should be beautifully shown from the back The eye brow and the joints of all the limbs should be curved The corner of the eye should be shown slightly On the cheek should be shown slightly the corner of the eye and the stomach should be shown only on one side It is firm (susthura) and pleasing to the eye

<sup>1</sup> (1) Dr Stella Kramrisch translates the word chāyagata as coming out of the shade\* Chayaya agata (2) Chayam gatam—gone to the shadow or shade i.e. not even in silhouette It should not be shown (?)

<sup>2</sup> The phrase intended seems to be lalāṭabhango matraśca It is changed as bhaṅgo lalāṭamatraśca possibly for the sake of metre matra = 1 angula

<sup>3</sup> सर्वज्ञ has been amended into सर्वाङ्ग  
v 15

It should have the qualities of complete proportion, beauty and sweetness. The *prṣṭhagata* position is practised in the book-pictures.

(8) The *parivṛtta* (turned back) position is described thus—Its upper part should fall by (diminish) one *bhāga* i.e. 4 *angulas*. On account of *parivṛtta* the turning back, the upper part is evenly placed with the diminishing part even though the half of the limb is frontally placed. The two halves should be shown up and below as if they are somewhat in *chāyāgata* style (silhouette). The similarity in the two halves is vulgar and without interest and therefore the middle portion should be properly diminished as to please the eye.

(9) The *śmānata sthāna* is as follows.—The whole eye is turned towards the region of the buttocks. The sole (of the foot) is seen. The upper half of the sight is diminished while the remaining sight of the region of the waist is suggested. The foot and the fingers (toes) are dropped. While the two soles are completely seen. It is four sided, and complete. The *bhājanaka rasa* is not seen in it. The half of the arm is shown. While the face and the neck (*kan-dhara*) are not seen and shank (*jañghā*) of one side is dropped.

These nine positions should be understood in order of their *lakṣitas* (characterizations). Their many variations should be imagined by superior understanding. The background should be divided properly and then the different portions. These should be done by each portion of the ground i.e. background and according to rules. On the background first proper measurement should be achieved and then these 9 *sthānas* should be drawn in accordance with the qualities of measurement etc. These 9 positions can depict all the *bhāvas*. Keeping in view the whole world consisting of moveable and immovable objects it can be said that there is no other *sthāna* in addition to these i.e. these 9 *sthānas* can depict all moveable and immovable objects of the world.

There are three types of *pramāna* viz. *citra*, *vicitra* and *trividha* ( ? *trividha* ) with reference to the quality of *pramāna* in *uttama*, *madhyama* and *adhama*. I have already spoken about *kṣaya* and *vṛddhi* as a whole.

Now I shall speak about the rules of *kṣaya* and *vṛddhi*. The knowers<sup>1</sup> of painting should know it in brief or at length. These *kṣaya* and *vṛddhi* being derived from limbs and parts are of thirteen types on account of the many ways in which the *sthānas* are composed. These thirteen *sthānas* or better *saṁsthānas* are named as follows—(1) *Dṛṣṭagata*<sup>2</sup>, (2) *anṇugata*, (3) *madhyār-dhardha*, (4) *ardhardha*, (5) *sācīkṛtamukha*, (6) *nata*, (7) *gandaparāvṛtta*, (8) *prṣṭhagata*, (9) *parśvagata*, (10) *ullepa*, (11) *calita*, (12) *uṭṭana* and

1 The correct reading seems to be निप्रविद्धिरसमन्वेय

2 The reading of C is adopted here

(13) *valita* All these are to be done according to *samsthāna* (the various compositions)

Here the *maṇḍalas* are to be shown by the order of movements in *Vaiśākha* and *Pratyāliḍha*. The *Padas* (feet) are even (*sama*) and half-even (*asama*). The steps are steady (*susthita*) or moving (*cala*).

The *sthānaka* derived from *sama* and *asamapada* is of two kinds. In the <sup>2</sup>*Rjvāgata*, *sthānaka* (standing posture) is *samapada* and the remaining *sthāna* (standing posture) is of *maṇḍala* type. In standing postures one foot would be even and the other would be shown beautifully moving (*asama*).

The archers are to be depicted in *vaiśākha*, *liḍha* and *pratyāliḍha* poses. The bearers of sword and shield should have *viśamapada* in the *gomutraka* pose i.e. zigzagging or jumping. The bearers of *śakti*, *tomara*, *paṣana*, *bhūṇḍipāla* etc. should be shown in the *calita* posture showing unsteadiness and one foot in *āliḍha* position. The bearers of *cakra*, *śūla*, *gadā* and *kunapa* should be shown in a *valgita* (jumping or galloping) posture.

The form of a woman should be drawn thus—one foot in *sama* (even) pose and the other languid (*vihvala*) and the body engaged in game should be shown with leanings and somewhat running. The buttocks should be broad and rolling with the graceful sport. The placing of the foot should be steady.

On this earth men are mostly void of proportion on account of the power of time and condition (state), therefore, understanding this a wise man should in relation to *ksaya* and *vrddhi* create proportion by his own genius.

#### The Technique of Painting

Ad 40 describes some important aspects of the technique of painting such as (1) how the surface of the wall should be prepared for painting including the instructions as to how the loam to be used as plaster should be made (2) How the ground having jewel like lusters can be prepared (3) The auspicious time and the ceremony which the painter has to observe before starting his work (4) The drawing and the colouring of the picture, (5) Different kinds of colours of skin (*chavis*)<sup>3</sup> based upon the division of primary colours, and (6) preparation of pigments.

Plaster —

The preparation of the loam to be applied as plaster on wall to make a proper base for painting is as follows —First crush the bricks into powder

1 The reading in verse 42 is *sthanani tu trayodaśa*. These *sthanas* however are to be distinguished from the 9 basic *sthanas* described in verses 1 to 32. In verse 40 we find the reading *sthananāṃ bahusamsthatvad* and in verse 43 we find the reading *karmajetani sarvāṇi nāmasamsthanato Nṛpa*. So it appears that the correct reading in verse 42 might have been *samsthānani trayodaśa*.

2 The reading *Rjvayata* is amended here.

3 त्वक् छवि . ॥ ३-२९४ अभिधाननिन्तामणि ।

These bricks according to one reading are of three kinds (triprakāra) We are, however, not told what these three kinds are! According to another reading, (citrakāreṣṭaka) they are painter's bricks What are these painter's bricks? Are we to take them as tabloids or what are called goṣī in Gujarati?

In this powder of bricks, one has to add to it clay-powder in proportion of one to three the brick powder Then one has to put in it in equal proportion guggula-(gum), madhucchiṣṭa (bees' wax), lundaruka, guḍa, (molasses), kusumbha with oil Mix with this powder of lime burnt in fire in the proportion of one to three (tribhṛga) Add to this, the pulp of bilva in two parts and put in it the *black powder* of touch stone Add to this, sand as much as require Fill this with water of the bark of picchūla Keep this loam for a month's time After it has become pliant (in the course of a month), take it out carefully, rub the wall and smear it with the loam and allow it to dry The plaster (lepa) should be glossy (ślakṣana), well fixed, even (sama) and should not be depressed or elevated The plaster should neither be too thick nor too thin When the wall thus plastered becomes dry and is unpolished it should be polished or smoothened with clay adding juice of sarja in it and a proportion of oil (according to Ms C without oil) Then one should again polish it with black collyrium Then sprinkle milk repeatedly on it and rub it carefully In this way the wall becomes dry Such a wall (or rather the plaster on the wall) would not perish for hundred years

Manibhūmis —

The various manibhūmis (lit surfaces having the crystal like brightness) should be prepared in this way with two varnakas i.e. two types of smear (as described above) If we, however, take the meaning of varnakas as merely pigments, there should be two kinds of pigments on the wall on which the paintings are to be drawn Manibhūmis are called citravapuṣā If we take the word citravapuṣā as nominative plural, it would mean having wonderfully beautiful If we take it as instrumental singular, it would mean the manibhūmis should be accompanied by proper background for pictures

Instructions regarding time and ritual of painting —

Some instructions as to where and how a painter should start his work are also given He has to start his work in the Citrī Nakṣatra He should practise abstinence before starting his work He should wear a white dress, pay respect to the Brahmins and get their blessings Then he should get the blessings of the teachers who are masters in the art according to precedence then facing the east and meditating on the deity, he should start his painting He should draw the picture with white, dark yellow or reddish brown (kadrava) and with black brushes in due order Then he should place it on a proportionate position or background or frame (sthānaka) Then he should apply colour in accordance

with the sthāna. The colour of the skin would be either dark or white. We are told here that this subject has been discussed previously in detail. Thus seems to refer to adhyāya 27 of āhāryābhīnaya.

Chavīs or colours of skin based upon primary colours .—

While discussing the subject of āhāryābhīnaya (ad 27) I reserved the topic of angaracanā in order to give a connected account. I will, therefore, take up the Śloka 8 to 16 of adhyāya 27 along with the Śloka 17 to 24 of this adhyāya.

Primary Colours —

According to verse 8 of adhyāya 27, the primary colours are śveta-white, Rakta-red, Pita-yellow, Kṛṣṇa-black and Harita-green. While according to verse 16 of this adhyāya (ad 40) white, yellow, vilomataḥ (produced from viloma ( ? mi) i.e. emblic (myrobalan āmalaki), black, and blue are primary colours. In this, sveta, pita and kṛṣṇa are common. Rakta and Harita of the former are replaced in the latter by colours produced from Viloma and Nīla. Thus here is some discrepancy or rather a difference in the tradition of primary colours.

The number of mixed colours by mixing one, two or three would be countless or according to verse 16 of Adhyāya 40 would be hundreds and hundreds.

Colour of the skin —

The word chavī is to be taken to mean the colour of the skin or of a surface in the case of paintings. In the case of āhāryābhīnaya, it is, of course, the colour on the skin of the actor.

The two principal colours for painting the skin are dark (śyāma) or white (gaura), according to this, the skin colour (chavī) is of two kinds—dark and white. The white colour on the skin would be of five kinds and the black of twelve kinds.

The five types of white are gold like white (Rukma), ivory like white (Dantagaurī), white like the split sandal (sphutacandanagaurī), autumn cloud like white (śaradghana), and autumn moon like white (candraka gaurī). The twelve varieties of dark are reddish dark (raktasyāma), dark like the Mudga pulse (Mudgasyāma), dark like the dūrvā grass (durvāṅkurasyāma), pale dark (pāṇḍusyāma), greenish dark (Haritasyāma), yellowish dark (pitasyāma), dark like priyangu creeper (priyanguśyāma), dark like a monkey's face (kapīśyāma), dark like a blue lotus (Nilotpalaśyāma), dark like the casa bird (caṣaśyāma), dark like red lotus (Raktotpalaśyāma) and dark like cloud (ghanaśyāma).

They should be manifested by pigments appropriate to the material (Dravya). The mixture of colour enhances the beauty (verses 8 to 16, Ad 27).

## Mixing of colours —

The mixing of colours with reference to some of the above mentioned chavis is given in this adhyāya (40, verses 17 to 24)

The mixture of Nīla and Pīta gives Palāśa. Palāśa would be either suddha pure, when white predominates or one in which Nīla would predominate Nīla bhyadhika

According to the desired colour of the skin, one of the colours would predominate. Thus the mixing would be of three types. One in which white predominates, second in which it is subordinated and third in which it is in equal proportion. It would be thus variegated by making one of them a binding substance. With it one can have the following colours of the skin. Dūrvāṇa, kurapīta, kṛpīttaharita and Mudgāśyama. Similarly by making Nīla the astringent with pāṇḍura the subsidiary in either equal, smaller or greater proportion, one can have the colour of the skin having the hue of Nīlotpala, Māsa (? Cīṣa) etc. By proper mixture of other colours, one can have beautiful colour of the skin. By combining white lac with a coating of lac and resin one would get Raktotpalaśyama colour of the skin. This can also be variegated in many hues.

## Making of Pigments —

The Rangadravyas or substances from which pigments are made, are gold (kanaka), Silver (Rajata), Copper (Tamra), Mica (Abhṛaka), Ultramarine lapis (Rajavarta), Red lead (Sindura), Lead (Trapu), Yellow orpiment (Haritālā), Lime (Sudhā), Lac (Lākṣa), Vermilion (Hingulaka), Indigo (Nīla) and many others.

In every country, there are many such substances. They should be manufactured with an astringent (stambhanayutaḥ). The irons or metals should be either thinned into leaves (patravinyāsa) or they should be made liquid (Rasakriyā) (chemical treatment).

The iron and mica can be turned into liquids by putting them in a narrow vessel<sup>1</sup>. Thus the iron or metals become fit for painting. The mica can be turned into liquid bitumen and bellum. The decoction of hide can be made by making an astringent of the resin of Bakula. In all colours the juice of sindura plant is desired or necessary.

A picture astringed with b g tail (? brush) or hair (of tail) fastened on a tablet dipped in the resin of Matanga and dūrvā cannot be destroyed eventhough

1 I have amended the reading of the text thus lohaṇi samkṛāṇa vinyastamabhṛakāṇi c āṇaṇaṇa bhavet

washed with water It would stand for many years ( Or a picture astringed with the long stalks of 'udāra ( a kind of corn with long stalks ) and dipped in the resin of Mātanga and dūrvā cannot be destroyed eventhough washed with water It would stand for many years )

### The classification of Painting

In this section are described topics which have not only a historical value but are of general interest in the domain of art

The first topic treated in Adhyāya 41 is the classification of different types of Citra This topic owing to its unusual importance, has in addition to Dr Stella Kramrisch attracted the attention of other scholars also Dr Coomaraswamy has translated the whole of this Adhyāya in the Journal of American Oriental Society, Vols 51-52, years 1931-32 In his article on Nagara painting in Rupam (nos 37 & 40) he has again treated the problem of classification of Painting Dr K P Jayaswal has also discussed this topic in his article on 'A Hindu text on Painting' in the Journal of Bihar and Orissa Research Society, Vol IX, (1923) Part I, pages 30 to 39 Dr V Raghavan in his article on 'some Sanskrit texts on Painting' in Indian Historical Quarterly Vol IX ( 1933 ) Page 898 has tried to refute the interpretations of Dr Coomaraswamy It is therefore necessary to consider here the views of these eminent scholars and see how far they help us in understanding this very interesting problem

The first four verses<sup>1</sup> of this Adhyāya describe four types of painting These are Satya, Vainika, Nagara and Misra

1 We have to find out in which lexicon the word-udara is used in the sense of corn as mentioned by willam Moniers in Sanskrit English Dictionary There is however, a word uddala or uddalaka means Gundo or Gundli It also means a wild corn called Jangali Kdro and in latin cordia mixo no-Boraginaceae (see Sanskrit Sahityaman Vanaspati p 81 by Bapalal Vaidya

2 \*Dr Stella kramrisch and †Dr A K. Coomaraswamy translate these verses as follows —  
• 'Whatever painting bears a resemblance to this earth, with proper proportion tall in height, with a nice body, round and beautiful is called true to life

That is called Vainika which is rich in the display of postures maintaining strict proportions, placed in an exactly square field, not phlegmatic, not very long and well finished That painting should be known as Nagara, which is round, with firm and well developed limbs with scanty garlands and ornaments The misra derives its name from being composed of the three categories " p 41

†" Painting that represents any of the worlds ( Kāñcidlokaśādrśyam ) that is elongated and has ideal proportion ( pramāna ) that is delicate ( Sukumara ) and has a goodly background ( Subhūmika ) is called pure or sacred ( Satya )

Painting that fully fills a squares field, not elongated, without superfluities of form ( Nivāpakṛti ) and rich in ideal proportion and in poses ( Pramāṇa sthānalambhādhyā ) is called Lyrical ( Vainika )

Painting that closely covers every part of a circular field ( dṛḍhopacitasarvāṅgavartulam ), without exaggeration of and having but little of garlands or jewels, is known as Urban or secular ( Nagara )

Painting is called Mixed ( Misra ), when there is a combination of these kinds "

The verses may be translated as follows —

“Citra is said to be of four types Satya, Vainika, Nagara and Miśra  
These are described thus —

Whatever (yatkiñcid) painting depicts semblance of the world (lokasadrśyam Citram) is called Satya It is elongated (dirghāṅgam), well proportioned (Sapramānam), delicate (Suśumnam), and has a proper background (Subhāmikam)

That is to be called Vainika which is four sided (Chaturasram), well finished (Susampurnam), not long (nadirghāṅgam), and not having excessively bright figures (nolvanakṛtiṃ) and having proper measurements (pramānam) and rich in the attainment of postures (sthanalambhādhyam)

That Citra is to be known as Nāgara, all parts of which are firmly set (dr̥ghopacitasarvāṅgam), circular (vartulam), not thickly bright (naghanolvanam) and showing just a few (svalpa) garlands and ornaments

The Miśra is so called because it is a mixture of all these three (styles)”

About the exact meaning of the three types, there is a great difference of opinion and so also about the interpretation of the verses translated above. As Dr. Coomaraswamy says ‘The explanation given in the text is regrettably brief and in part obscure’. He tries to improve upon the translation of Dr. Stella Kramrisch, which he regards as unsatisfactory with the aid from ‘the root meanings of the terms and other associations and from our knowledge of actual painting’. This is undoubtedly the proper method of interpreting this ancient text. However, Dr. V. Raghavan finds fault with the interpretation of Dr. Coomaraswamy and says ‘None of the first three kinds has been correctly or adequately explained by Dr. Coomaraswamy’. His criticism, however, is negative. He is not able to suggest any better interpretation and satisfies himself with the remark that ‘My impression on reading the V. D. is that even to its author the exact import of these names was not clear’.

It is comparatively easy to interpret the word, ‘Satya’ as true to life as given by Dr. Stella Kramrisch. Dr. Coomaraswamy, however, translates it as pure or sacred and calls it Sāttvika or Spiritual. It is not possible to follow Dr. Coomaraswamy in this interpretation as V. Raghavan says ‘Satya cannot be interpreted as a sāttvika picture. One can as well derive it from *sat* and *say* it is the picture of the Upaniṣadic Brahman’.

The term Vainika is interpreted both by Dr. Stella Kramrisch and Dr. Coomaraswamy as connected with Vīṇā or ‘lyre’ and both of them call it lyrical.

The word Nāgara is translated literally by Dr. Kramrisch ‘as of the city’ i.e. ‘of common men’. Dr. Coomaraswamy renders it as Urban or secular.

probably differentiating it from sacred, his interpretation of Satya. This distinction of sacred and secular however seems for ancient India rather anachronistic.

Dr Coomaraswamy connects this word Nagara with the word Nāgaraka mentioned in the Kāmasutra of Vatsyāyana and the reference to painting in the same work. He regards the Nagara Citra as the work of *amateurs* on panels to be distinguished from the wall paintings of the professionals. It is difficult to say how far this interpretation is historically correct. V. Raghavan, however, rejects it, he even refuses to take any suggestion from the word Nāgara as used for a particular style of architecture. This, however, as we shall see is not justified.

Now I propose to submit my interpretation of these four varieties or rather of two. The Satya variety requires no explanation. In fact, it is a sort of general type because it has been repeatedly emphasised in V. D. that the main business of painting is to produce Sādrśya i.e. semblance. The Mīśra variety also requires no explanation. The real difficulty is about Vainika and Nagara varieties. I suggest that these names indicate a geographical connection. It is well known that different styles in poetry and drama are known by geographical terms. Dandin,<sup>1</sup> for example, refers to Vaidarbha, and Gaudīya as styles of speech (gīram mārgah i.e. the pathways of speech). These are the two principal Kāvya Ritis. Later on, we find six styles of poetry (kāvyā Ritis) mentioned in works on poetics. These are Vaidarbhi, Gaudī, Pañcālī,<sup>2</sup> Āvantika, Lāṭīya and Magadhī.

Rajasekhara<sup>3</sup> also explains Vṛttis, Pravṛttis and Ritis by reference to different parts of India. The Nāṭyasāstra refers to the five Pravṛttis namely avanti, dākṣiṇāṭya, 'audhramagadhī', Pañcālī and Magadhī. These are, also geographical names. The names of the 4 vṛttis given in N. S. are Bharatī, sattvātī, kausikī and ārabhatī. These names seem to be more or less racial (Ad. 6. Ślo. 26 and 24 C. S. S.). This is sufficient to show that poetic styles bore geographical names, though they are distinguished by literary characteristics. These literary features might have originated in the particular parts of the country and in course of time they were differentiated throughout the country by their literary characteristics though continuing to bear the names of their original places. They were just used by writers of the whole of India having respective inclinations towards particular styles. The same can be said to hold good about the styles of architecture viz. Draviḍa, -

1 अस्वनेको गिरा मार्गं सूक्ष्मभेदं परस्परम् ।  
तत्र वैदर्भगौडीयौ वर्ण्यन्ते प्रस्फुटान्तरौ ॥ ४० ॥ अ० १ K D

2 वैदर्भी साध पाञ्चाली गौडीयावन्तिरा तथा ।  
लाटीया मागधी चती षोढा रीतिर्निगद्यते ॥ २२९ सरस्वतीकण्ठाभरण ।

3 काव्यमीमांसा अ० ३ pp 8-10 G O S 3rd edition 1934

Nagara and Vesara<sup>1</sup> Though these are geographical names yet as in the case of poetry so in this case the styles were followed throughout the country according to the inclinations of the builders. This is the reason why the attempts of scholars to locate the different styles of architecture in geographical areas indicated by their names fail.

In my opinion the same thing holds good about our two styles of painting  
11. Nagara and Varnika

The word Nāgara is much discussed by writers on architecture because it is mentioned as a particular type in works on Vastu and Śilpa. The geographical area that is allotted to Nāgara is roughly speaking northern India. The word Nagara is grammatically to be derived from the word Nagara the meaning being pertaining to a Nagara or characterised by an urban way. In Indian tradition seven<sup>2</sup> such Nagaras are known. One of these is Mathura. I am therefore inclined to think that the term Nagara as applied to Śilpa is connected with Mathurā. A student of Indian art does not require to be told about the importance<sup>3</sup> of Mathura as a great centre of Indian plastic art.

1 Nāgara Drav ḍa and Vesara by K. R. P. Sharot

Text	Nagara	Vesara	Drav ḍa
Kāmkagama	From the Himalayas to the Vindhya	From the Vindhya to the Kṛṣṇā	From the Kṛṣṇa to the cape
Paddhat		From the Agastya to the Vindhya	Drav ḍa country
Vivarana		From the Vindhya to the Agastya	From the Agastya to the cape
Śilpa ratna			
I		Between the Agastya and the Vindhya	Drav ḍa country
II		From the Kṛṣṇā to the cape.	From the Vindhya to the Kṛṣṇā
Kāśyapaśilpa		From the Kṛṣṇā to the cape.	From the Vindhya to the Kṛṣṇā

See Indian Culture Vol. VI Part I

- 2 साकते स्यादयोध्याया कोसलानिदिनीति च ॥ ५  
 द्वारका तु द्वारवती मथुरा तु मधूपिना ।  
 मथुरा च मधूपिना कौरी तु स्यादकुशस्थली ॥ ६  
 वाराणसी शिवपुरी वारणास्यपि काशिका ।  
 मिथिला पूर्वदेहेषु च यावुक्ञ्जो महोदय ॥ ७  
 हस्तिनी हस्तिनपुरे नागास्य हस्तिनपुरम् ।

पुराणाय

p. 159 वैजन्ती of यादवप्रकाश edited by G. Oppert 1893

- 3 See Dr. A. K. Coomaraswamy's—History of Indian and Indonesian Art. Pages 57 to 68 etc.  
 Dr. V. S. Agrawala's—Gupta Art. P. 1 etc.  
 Vincent Smith's—"A History of fine Art in India and Ceylon 1930. Pages 39 to 46 etc.

Modern scholars are inclined to connect the word Nāgara with the Nāga race. The Nāgas were well known as architects and sculptors in ancient Indian tradition. Rājasekhara mentions Nāgadvīpa as one of the nine<sup>1</sup> Dvīpas of Bhāratavarṣa. This<sup>2</sup> Nāgadvīpa is placed in the western part of India. This location would agree very well with the region round about Mathurā. In the opinion of Dr. Smith, Dr. Coomaraswamy and Sir John Marshall it was the art of Mathurā spread not only throughout India but even to the far east. Naturally with the spread of style its name also would circulate on the analogy of literary arts. It is, however, difficult at this stage to know definitely the artistic characteristics of the Nāgara variety. If we accept the view of those scholars who think that the styles of architecture are more to be distinguished by the shape of the Śikhara than anything else, we may say that the Śikhara of Nāgara architecture are curvilinear<sup>3</sup> or approximating circular as distinguished from the rectilinear of the Drāviḍa type. One of the characteristics of Nāgara Citra given in our text is that it is Vartula or circular. I am, therefore inclined to connect this Nāgara Citra with Nāgara architecture in this particular aspect. Broadly speaking, it is the northern variety that is characterized by circular forms.

Vainika is a little more difficult to explain, It can be grammatically explained as follows:—*Veṇāyām bhavaḥ Vainikah | bhāvārthe śhak śhasyekah*. It would mean born in or coming from Venā

Now what is Venā? Following the geographical line of inquiry we find that Venā is a name of river in Dakṣiṇāpatha<sup>4</sup> and Venātaṭa<sup>5</sup> is the name of a city in Ābhīra Deśa, which is also in Dakṣiṇāpatha. On the strength of this identification we can explain Vainika as a style of painting current in the regions round about Venā or in the city of Venātaṭa and consequently equate it with the Drāviḍa style.

1 See Kāvya-mīmāṃsā, Page 92 (G.O.S.)

2 See Kāvya-mīmāṃsā, Page 95 (G.O.S.)

3 Indian Culture—Vol. VIII Years 1941-42 Page 186.

4 Rājasekhara, in his Kāvya-mīmāṃsā mentions Veṇā as one of the rivers of Dakṣiṇāpatha (Pages 93, 94, G.O.S.)

It is a tributary of the river Kṛṣṇā, which is called Kṛṣṇavenā after the confluence. (See Appendix 1 to K.M. Pages 309, 287 G.O.S.) See also for the identification of Varnā with Kṛṣṇa or Venā Page 307 of the same.)

5 Anuyogadvāra, a Jain canonical work mentions Bennāyaḍa / e Venātaṭa as a city in Ābhīra country lying about the banks of the river Venā. Ābhīra is always referred to as a region of Dakṣiṇāpatha in Jain Literature.

(See Anuyogadvāra Sūtra Page 149). Āgamodaya Samiti edition Compare

आमीरदेशेऽचलपुरासन्ने कलावेज्ञानयोर्मध्ये ब्रह्मद्वीपे पञ्चशती तापसानामभूत् । (Page 513)  
The Commentary सुषोपिका on कल्पेद्भू by विनयविजय उपाध्याय.

This equation receives corroboration from a stylistic feature common both to Drāviḍa Prāsādas and Vainika Citra. It is well known that the Śikhara of Drāviḍa architecture are rectilinear or square in shape<sup>1</sup> while according to our text Vainika Citra is Caturasra.

Thus on the strength of geographical identification—as well as on that of similarity of shape, I propose the theory that Nāgara Citra and Vainika Citra are varieties of painting similar to the Nāgara and the Drāviḍa varieties of Architecture.

Thus Satya Citra should mean realistic painting emphasising semblance with reality, Nāgara indicating its relation with—Nāgara most probably Mathurā and prevalent in—Uttarāpatha—should mean painting in a circular form and Vainika indicating its relation with the city of Venātaṭa or the region round about that river and prevalent in Dakṣiṇāpatha should mean painting in rectangular form.

In addition to the classification discussed above, there is another classification of painting<sup>2</sup> into Uttama Madhyama and Adhama. This is based upon

1 Indian Culture Vol VIII Page 188 Year 1941-42

See also—A study on Vastuvidya—Tarapada Bhattacharya Page 160

2 The subject of classification of Citra is to be found in other works dealing with Citra. Somesvara in his Manasollasa known also as Abhilaṣṭarthacintamani divides Citra into Viddha Aviddha and Bhavacitra.

सुप्रमाण तथा विद्वमविद्ध भावचित्रकम् ।

रसधूलिगत प्रोच मानसोत्पन्नपुस्तक ॥ ९०४ अ १ विंशति ३

मानसोत्पन्न Vol II G O S

The meaning of Rasadhuligatam probably is that these three types should be drawn either with liquid colours or with powdered colours. He mentions Dhulicitra also separately and defines it as a painting with very high colours.

सदुच्चैर्वर्णैर्विलेख्य धूलिचित्रं त्रिदुर्बुधा ॥ ९०३

The other three varieties which seem to refer to style are more interesting. After saying that the innumerable creatures cannot be described and advising that they should be painted according to their respective Rupa—

तत्तद्रूपानुसारेण लेखनीयानि चित्रक ॥ ९००

he defines viddha as a picture in which the semblance is painted as if it were an image reflected in a mirror.

सादृश्यं लिख्यत यस्तु दर्पणे प्रतिबिम्बवत् ॥ ९०० अ १ विंशति ३

तच्चित्रं विद्वमित्याहुर्विश्वकर्मादयो बुधा ॥ ९०१

Aviddha is defined thus—a mere sketch drawn with the words 'I am drawing casually' and which is painted without a set purpose is known as Aviddha—

आकस्मिकं लिख्यमीति यदनुद्दिश्य लिख्यत ॥ ९०१ अ १ विंशति ३

आकारमात्रसम्पन्ने तद्विद्वमिति स्मृतम् ॥ ९०२

two principles. One is referred to in verse 37 of Ad. 39 and is based upon the principle of *pramāṇaguna* which might mean either the quality of proportion or proportion and technical qualities of *Citra* ( *Citrāguna* ).

In *adhyāya* 42, verse 82 it is based upon *varṭanā*. The one depicting *ārḍra* is called *Uttama*, *Śuska* as *Madhyama* and *Śuskārḍra* as *adhama*.

Dr. Kramrisch interprets the three *Varṭanās* as three methods of producing light and shade. The word *Patrā* is explained by her as crossing lines. In place of *Hairika* Dr. Kramrisch takes the reading *Airika* and translates it as stumping. *Bindujā* is explained as created out of dots.

#### Modes of applying Paint ( *Varṭanā* )

Ad. 41 is called *Rangavarṭanā*. *Varṭanā* is said to be of three kinds: (1) *Patrājā*, (2) *Hairikājā* or *āhairikājā* or according to Mss. B.C.V *āhaivikājā* and (3) *Bindujā*.

*Patravarṭanā* is made with lines having the shape of *Patra*. *Hairikavarṭanā* is said to be very minute ( *sūksma* ) and *Binduvarṭanā* is formed with a stypic ( *stambhana* ).

*Bhāvacitra* is defined as that type of painting where *Rasa* such as *Śṛṅgāra* etc. is revealed to a person by mere observation, and which creates wonder in his mind,

शृङ्गारादिरसो यत्र दर्शनादेव गम्यते ॥ ९०२

भावचित्रं तदाख्यातं चित्तकौतुककारकम् । ९०३

Śṛṅkumāra in *Adhyāya* 46 of his *Śilparatna* while discussing *Citrālakṣaṇa* defines *Citra* as follows—'Whatever moveable and immoveable things are in this world, when represented according to their respective nature are to be called *Citra*'. Śṛṅkumāra gives also two types of classifications of *Citra*. In one he gives *citra*, *ardha-citra* and *citrābhāsa*. This classification is based on the material which is used for representation. *Citra* and *Ardha Citra* are to be made of either clay, Stucco, wood, stone, metals or bricks and *Citrābhāsa* is to be drawn on walls polished with *Cūṛṇam* (stucco) with proper colours. So following Dr. Coomaraswamy we can translate these three varieties as sculpture, relief and painting. The other classification given at the end of the *Adhyāya* divides *citra* into *Rasa Citra*, *Dhūli Citra* and *Citra*.

*Dhūli Citra* is described as one made with powdered colours and to be drawn on the ground as a temporary picture.

*Citra* is described as one where the representation is like an image reflected in a mirror and not merely a sketch.

The text defining *Rasa Citra* is incomplete. From the second line of *Śloka* 146, we learn 'where *Rasa* such as *Śṛṅgāra* etc. can be revealed by mere observation'. The remaining part of the text must surely be mentioning the word *Rasa Citra*. Dr. V. Raghavan, however, takes *Rasa Citra* to mean a painting done with liquid colours. A comparison of *viddha*, *aviddha*, *bhāvacitra* and *dhūlicitra* mentioned by *Someśvara* with this classification makes the meaning clear. *Dhūlicitra* is identical in both; while *viddha* can be equated with *Citra* and *aviddha* can be taken as suggested by saying that mere sketching is not enough for *Citra*. While *bhāvacitra* is to be equated with *Rasacitra*.

Here we have to consider first what is the meaning of *vartanā* and secondly what do the words *Patra*, *Hairika* and *Blindū* mean.

The word *Vartanā* has been taken by Dr. Stella Kramrisch to mean 'light and shade' and by Dr. A. K. Coomaraswamy to mean 'shading'. These scholars have not explained how the word *Vartanā* comes to mean 'light and shade' or 'Shading'. It is therefore necessary to discuss the meaning of the word *Vartanā* in this context:

The word *vartikā* is more familiar to the students of Sanskrit literature. For example, it is used by Kālidāsa in *Śākuntalā* (Act VI after verse 15, page 210) *vartikāṃ tāvad ānaya*, also by Bhavabhūti in *Mālatīmādhava* (Act I) *tadupanaya citraphalakam citravartikāśca*. It is also used in this sense in our text (Ad. 40, verse 13).

The word *vartikā* is given in *Amarakośa* as a synonym of a particular kind of bird probably a quail. Hemacandra in his *Abhidhāna Cintāmaṇi* (Kā. 4 ślo. 116) takes *vartaka* to mean a kind of metal. In his *Anekārtha samgraha*, however, he gives two meanings of the word *vartaka*. (1) a hoof of a horse and (2) a kind of a bird. Medinī also mentions *vartaka* and *vartakī* in these senses. The old lexicographers do not seem to mention the word *vartikā* in the sense of a paint brush. Their word for it is *tūlikā*; so also Medinī.<sup>1</sup>

It must be for this reason that Monier Williams, Macdonell and other modern lexicographers regard *vartikā* as probably a wrong reading for *varnikā*, also because Jagamangalā on K. S. mentions *varnikā* as one of the six limbs of painting (Ad. I Adh. 3-5-16, p. 33 C. S. S.). Rāghavabhaṭṭa, however, accepts the reading *vartikā* and explains it as *citraṭaṭe lepāviśeṣaḥ* and quotes Ajaya as follows—*paṭalepe pakṣibhede tūlikāyām ca vartikā*.

It is however, not necessary to take *vartikā* as a wrong reading for *varnikā*; because it can be explained either as a quill or a brush made of a feather of *vartikā*—a quail, or better as equivalent to *varti*, which means *lepa* to be applied by *vartakā* (compare *Amarakośa*—*gātrānulepanī varti* (16-133), Hemacandra remarks *vartate vartih*—*naṭādaḥ prasiddhāḥ gātrānulepanī* (kā. 3, ślo. 303)).

The word *vartanā* as such, however, is not given in the lexicons. Monier Williams regards *vartanā* as feminine of *vartana* (n.)=the act of turning or rolling on or moving forward about (trans. and intrans). This meaning turning or rolling on or moving forward the brush seems to be the meaning in our

1 8th edition, N. S. S. 1929

2 *Tūlikā tūla śayyā syādālekhyasya calekhanī* *Anekārtha samgraha* अ. ३, श्लो. ८९.

3 *Tūlikā kūrcikāyām ca śayyopakarāṇe'pi ca śloka 102 P. 9* (cf. *Abhilasitārtha cintāmaṇi* *Vartim kṛtvā tayā lekhyam vartikā nāma sā bhavet* P. 196, verse 153, Mysore 1926)

text: The word *vartanā* therefore in our text bears in the words of Rāghavabhaṭṭa the meaning of 'lepaviśeṣaḥ', what Ajaya calls *paṭalepaḥ*. It seems to me that in earlier terminology the word *vartanā* was confined to *lepa-viśeṣaḥ* and *vartikā* to a brush or anything with which the paint was applied and when *Vartanā* went out of use both the meanings were given to *Vartikā*. This meaning of 'Lēpa' agrees well also with the colophon of Ad 41 which is called *Rangavartanā*.

Taking the meaning of the word *Vartanā* as smearing or applying paint (*Rangavartanā*) let us now consider the meaning of the words *Patrajā*, *Hairikajā* and *Bindujā*. Dr. Stella Kramrisch explains these three varieties of *Vartanā* as follows:—

'Methods of producing light and shade are said to be three:—(1) crossing lines (lit. lines in the form of leaves—*patrajā*, (2) by stumping (*airika*)<sup>1</sup> and (3) by dots (*bindujā*). The first method (of shading) is called (*patraja*) on account of lines in the shape of leaves. The *airika* method is called so because it is said to be very fine. The *binduja* method is called so from the restrained (i.e. not flowing) handling of the brush'.

Dr. A. K. Coomaraswamy explains the three varieties as follows:—  
'The leaf shading (*Patrā-vartanā*) is done with lines (*rekḥā*) like those on a leaf; that which is very faint (*sūkṣma*) is *āhairikā*—*vartanā* while that done with an upright (*stambhānā yukṭā*) brush is dot—shading (*Bindu-Vartanā*)'.

From the description of the three kinds of *Vartanā* in verses 5, 6, 7 (Ad. 41) it becomes clear that the words *Patrā*, *Hairika* and *Bindu* suggest the different ways of applying colour. The word *Patra* ordinarily means a leaf. But leaf of which tree? This is not clear. When the word *Patrā* alone is used, it means the *Tamāla* tree. So we may take here the word *Patra* to mean a leaf of a *Tamāla* tree. Still there remains a difficulty. Whether the lines of a paint are to be taken leafy in shape or whether they are like lines on the leaf as Dr. A. K. Coomaraswamy takes it. Whichever meaning we take the purport seems to be that when the paint is applied in wavy lines, it was called *Patravartanā*.

Now let us take the second variety. The reading in our text is *Patrāhairika* which would give *āhairika* as a second variety. Mss. B.C.V. give the reading *āhairika*. Dr. Stella Kramrisch, however, seems to amend the reading *Hairika* into *airika*. But this amendment makes the line of a verse short by one syllable. I have amended the reading as *Patrahairika*. I derive the word *hairika* from

<sup>1</sup> Dr. Kramrisch takes the reading *airika* in place of *Hairika*. This, however, makes one syllable less in the metre.

Hira (m)<sup>1</sup> or Hirā meaning a band, a strip or a fillet or a vein or artery. So hairikavartanā would mean applying paint with thin bands

The word Bindu ordinarily would mean a dot. But that meaning cannot be taken here because in verse 7 (Ad 41) Bindurekhatva i.e. dotted lines are regarded as defects in painting. Therefore, the word Bindu should be taken in accordance with the other two words as the name of a tree. Hemacandra in his Nighaṇṭu-seṣa gives the word Bindu in the synonym of Ingudī. Its leaves have the shape of an egg. Its oil is famous for stickiness (compare Śākuntala etc. and Sanskrita sāhityaman vanaspati by Bāpāl Vaidya). So Binduja vartanā would mean applying paint with lines in the form of the leaves of Ingudī. This identification of Bindu with Ingudī has an additional justification because its oil is well known for its stickiness and therefore would serve as an astringent (stambhanāyukta). It is likely that in this variety of Vartanā the oil of Ingudī might have been used.

#### Critical analysis of Citra—

Another important contribution of Citrasūtra is its treatment of Guṇas, Doṣas, Bhusanas and Rasas of Citra. This may be on the analogy of Kāvya-sāstra whose main topics are the Guṇas, Doṣas, Alampkāras and Rasas. Verses 7 and 8 (Ad 41) and verses 17, 18 (Ad 43) mention the main defects or Doṣas to be avoided in a Citra.

Verses 7 and 8 (Ad 41) mention the following —(1) Daurbalya-feebleness, (2) Bindurekhatva dotted lines, (3) avibhaktatva lack of distinctness, (4) Brhadgaṇḍatva-large cheeks, (5) Brhadosṭhatva-large lips, (6) Brhannetratva-large eyes, (7) Samviruddhatva-contrariness to facts and (8) manavakaratā, mere a human form. Verses 17 and 18 (Ad 43) mention (1) Daurbalya, (2) Sthūlarekhatva-coarse or thickish line, (3) Avibhaktatva, (4) Brhadgaṇḍatva, (5) Brhadosṭhatva, (6) Brhannetratva, (7) Vakraekhatva crooked line and (8) varṇanām samkara mixture of colours (i.e. confusion of colours). We find here, in this list, Sthūlarekhatva is substituted for Bindurekhatva meaning being probably the same. Vakraekhatva is in place of Samviruddhatva and Varṇasamkara in place of mānavakāratā, probably varṇasamkara and samviruddhatva are identical and vakraekhatva and mānavakāratā may ultimately convey the same meaning. The meaning of manavakāratā is not quite clear. Why should a human form be regarded as a defect?

Dr Stella Kramrisch and Dr A. K. Coomaraswamy translate the lines as follows —

‘Indistinct, uneven and inarticulate delineation, representation of the human figure with lips (too) thick, eyes and testicles (too) big and unrestrained

1 If we, however, take Hira or Hirā = gmelina Arborea the meaning would be lines in the shape of leaves of gmelina Arborea.

(in its movements and actions)—such are the defects of chitra (pictorial art) (Page 52, Viṣṇudharmottara) Weakness of dots or lines, absence of clear definition (avibhaktatva), the representation of human figures (mānavākāratā), with testicles, lips or eyes too large or anything exaggerated are said to be the faults (doṣa) of painting' (Journal of the American Oriental Society, No 52, 1932 P 14 A K COOMARASWAMY)

In order to accept this interpretation, we will have to change the reading 'mānavākāratā ceti into mānavākāratāyām ca

If we, however, take the clue from vakrarekhatva, the meaning might be that merely drawing a curve line in the form of a human figure is no art This is supported by the words ākaramātrakam sattve in the description of aviddha variety of painting in Manasollāsa Ad 1, Vimsati 3, verse 902 ( G O S ) and nālamīkaramātrakam in Śilparatna Ad 46, verse 146 The point emphasized in both the works is that merely drawing a form is no art Our text adds the word mīnava which would mean that merely drawing a human figure with a zigzag line is really a defect Mānasollāsa gives two kinds of painting—one, called viddha and the other aviddha The viddha is one where the sādrśya or semblance is like a reflection in a mirror This is the approved type When a painter without any purpose just draws something without any clear notion as to what he wants to do and just draws a mere form of being is called aviddha which is not approved type This idea is more clearly stated in Śilparatna,<sup>1</sup> where it is said that that is a citra or painting in which semblance is like a reflection in a mirror, mere form is not enough

Coming to the topic of Gunas or merits of painting, verse 9 (Ad 41) gives the following —

Sthāna-position, pramāna-proportionate measurement, bhulamba-perpendicular reaching to the ground, Mādhubratva, sweetness, vibhaktatā-distinctness, sādrśya-semblance, ksaya-diminution and vṛddhi-augmentation The same list is given more correctly in verse 19 (Ad 43)

Verse 10 (Ad 41) analyses the four elements of painting namely rekhā, vartanā, bhūṣana and varna Rekhā<sup>2</sup> may be interpreted as line or better the harmony of lines in a figure Vartanā according to what is said above would mean smearing or application of colour It implies probably proficiency in depicting emotions through brush work Varna means, of course, colour It might imply proficiency in harmonizing the colour How bhūṣana should be

1 Nālamīkaramātrakam

2 अभिनयदर्पण-ज्व स्थिरत्व रेखा च भ्रमरीदृष्टिरश्रम ॥ २७

सगीतरत्नाकर शिरोनेत्रसारीनामङ्गानां मेल्ने सति। वादस्थितिर्मनोनेत्रहारी रेखा प्रसीतिना ॥ अ ७. १२२३  
१ 17

interpreted is not clear, literally, it means decoration. Line 2 of verse 10 (Ad 41) according to the reading adopted in the text means one should know what is *bhūṣaṇa* in *citrakarma* i.e. acts of painting. If we, however, adopt the reading of MSS A and F *citrakarmaiva bhūṣaṇā*, it would mean that the act of painting is itself a decoration. This, however, gives no definite meaning because we cannot say, what is implied by decoration. Does it mean ornaments worn by male and female figures in a picture or does it refer to the decorative parts of a picture such as beautiful borders found in old paintings? These two meanings would be inappropriate here because ordinarily we would have the reading *bhūṣanam* and not *bhūṣaṇam* and secondly because in this analysis of general elements reference to particular items in painting such as ornaments worn by human figures or decorative borders would be very clumsy. I therefore, prefer to take the word *bhūṣaṇa* in the sense of *sobha* or *saundarya*<sup>1</sup> i.e. beauty in general. With this meaning *citrakarmaiva bhūṣaṇā* would mean that the act of painting itself is the act of creating beauty.

We learn from verse 11 (Ad 41) as to how these different elements are appreciated by different classes of persons. The teachers or preceptors admire *rekha* harmony of lines in a figure and the experts *varṇa* delineation of emotion (*bhava*) through brush work. Women want *bhūṣaṇa* decoration or beauty in picture while the ordinary people look for rich colours. Therefore, in painting efforts should be made to include all these elements so that it would be appreciated by all (*sarvasya cittagrahaṇam* verse 12).

#### Objects usually depicted in painting

In painting kings should be drawn like gods. The bodily hair of the kings should be drawn one by one. The sages *gandharvas* *daityas* with *danavas* ministers, brahmins *saṃvatsara*, and the family priest should have the measure of the *Bhadra* type. The sages should have the matted locks of hair and the black antelope skin as upper garment. They should be emaciated but full of

1 The words *alamkāra* and *bhūṣaṇa* of *bhūṣaṇam syāt alam kriyā*—(Amarakośa—kā 3 śloka 101 and *alamkāraṣṭu bhūṣaṇaḥ*—(Abhidhānacintāmaṇi Ka 3 śloka 313) have more or less an identical meaning. It may be interesting to note the meaning given to the word *alamkāra* by Vamana with reference to poetry. He says *Kāvyaṃ grāhyaṃ alamkarāt Saundaryamalankārah* (*Kāvyaṃ grāhyaṃ alamkarāt*—Adhī 1 ad 1 sutra 12) *Nāṭyaśāstra* (Ad 16) refers to *bhūṣaṇa* or *Vibhūṣaṇa* as one of the 36 *lakṣaṇas*. It is defined in two ways as follows —

अलङ्कारैर्गुणैश्च बहुमिर्यदलङ्कृतम् ।

भूषणैरिव विन्यस्तैस्तद्भूषणमिति स्मृतम् ॥ ५ पृ. २९९

अलङ्कारैर्गुणैश्च बहुमिर्यदलङ्कृतम् ।

भूषणैरिव चित्रार्थैस्तद्भूषणमिति स्मृतम् ॥ ६ पृ. ३५० Vol II (GOS)

lustre The gods and the gandharva should be done without crowns but with crests The brahmins full of brahma lustre should wear white clothes The ministers, sāmivatsara and purohita should be shown with all kinds of ornaments but not with gaudy decorations They should be done without crowns but with turbans Daityas and Danavas have frowning looks, round eyes and terrific faces Their dress should be arrogant The vidyādhārās should have the measurement of the Bhadra type They should be shown with their wives They should wear ornaments and garlands They should hold swords in the hands They should be shown either on the earth or in the sky The Kinnaras, snakes and Rāksasas should be of the Mālavya measurement, yaksas of the Rucaka and the chief amongst men of the śaśaka measure In the representation of the piśācas, dwarfs, hump-backed and pramathas enjoying the earth, there are no rules<sup>1</sup> of measure and form The measurements of the women of all these should be in accordance with their male counter parts Kinnaras are of two types—one having human-faces and equine-bodies and others with human-bodies and equine-faces Those with equine-faces should be lustrous and wear all types of ornaments They should be engaged in singing and playing upon musical instruments Raksasas should be frightening with their hair erect and eyes deformed The Nāgas should have the form of gods but with snake-hoods All Yaksas have been described as bearing ornaments The pramathas amongst gods are devoid of any proportionate measurement and so also the piśācas Ganas of the gods should have the faces of different animals and should wear various kinds of dresses and bear various kinds of weapons They should be engaged in various kinds of sports and activities But the ganas of Viṣṇu should have identical forms, amongst them they are of four types The ganas of Vasudeva should be similar to Vāsudeva, of Samkarsana to Samkarsaṇa, of Pradyumna to Pradyumna and of Aniruddha to Aniruddha They have the dignity of the respective deities and carry their respective arms They should be respectively dark like the petals of the blue lotus, white as the moon, green like emerald and red like vermillion The courtesans should have the measure of Rucaka Their dress should be glittering and appropriate to Śrngāra Modest women of noble family should be of the size of Mālavya They should wear ornaments but should not have very showy dress The wives of Daityas, Dānavas, Yaksas and Raksasas should be shown beautiful Their mothers should be shown in their own forms The wives of Piśacas should have the forms of Piśacas Widows should be shown with white hair and white dress and without any kind of ornaments Kubjā-Hunch backed Vamanika dwarfish, and old woman should not be shown beautiful Old Kañcukī should be shown in the retinue of the royal harem

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1 I have adopted the reading of Ms F mānāniyamataḥ kāryā rūpāniyamataḥastathā verse 17

The vaiśya should be of Rucaka size and Śūdra of the śaśaka size. They should have their dresses appropriate to their caste. The wives of Dāityas etc. should be accompanied with attendant women.

The commander of an army should be shown strong, proud, tall, with strong shoulders, hands and neck, with big head, strong chest, prominent nose and broad chin, with a forehead having three wavy lines and hawk like eyes and with firm hips. Soldiers generally should be painted with frowns on their faces. The foot-soldiers should be done going forth bearing or using weapons. Their dress should be shown somewhat tucked<sup>1</sup> up and their appearance arrogant. The soldiers carrying swords and armours<sup>2</sup> should have the bodies of Karmāśaka type. The good archers and bowmen should have uncovered thighs. Their dress should not be very showy and they should wear shoes.

Elephants, horses etc. should be shown according to their descriptions. The elephant-riders should have swarthy complexions. Their hair should be tied in matted locks and they should wear ornaments. The dress of the horse-riders and charioteer should be of the northern type and the dress of the bards should be showy. Their veins should be shown on their throats and eyes should be looking upwards. The town criers should be tawny in colour and with squint-eyed. The staff bearers should be tall and somewhat like the Danavas. In the battle, one should not represent the fighting pairs as tawny or squint-eyed. Their dress should be neither very showy nor very mild. The door-keeper should have the sword hanging on the left and staff (in the hand).

Merchants should wear turbans on their heads. The singers and dancers should be shown in showy dress and engaged in tuning the musical instruments. Respectable persons of towns and villages should have nearly grey hair i.e. should be shown approaching old age. They should wear white dress and good ornaments. They should have naturally pleasant looks and be courteous and of easy movements. An artisan should be represented as engrossed in his own crafts. Wrestlers should be drawn tall with lofty strong limbs, neck and head, with hair hanging downwards and excited.

Bulls, lions and such other animals should be shown as sitted in their proper surroundings.

The forms of invisible entities have been described on the analogy of things found in the world. The representations of observable should be made as complete as possible because in painting exact likeness is most important. Men of different country should be shown after knowing their form, dress and colour.

1 There is no need of amending the reading in verse 34.

2 If we amend the reading varma into carma, then the meaning would be shield.

or caste (varna) The seat, the bed, conveyance and dress should be drawn after knowing carefully the country, employment, position and occupation

Rivers should be shown in human form with full pitchers in their hands and their knees should be bent Their vehicles should also be shown The beautiful globe of the earth should be shown in a hand of islands Mountains should be shown with peaks in their hands Oceans should be shown with vessels containing jewels in the hands In the halo of seas, water should be shown, The symbols of weapons should be slightly shown on the heads A pitcher should be shown as a general symbol of (nine) nidhis—treasures, of these Śankha should be shown by a conch and padma by a lotus and of the remaining<sup>1</sup> nidhis each one is to be executed should be shown distinct and with proper body Rosary (Akṣamalā) and a (book) Pustaka should be shown as sign of celestial things

Now the author takes up the different natural objects such as sky, earth, mountains etc

The sky should be shown colourless and full of birds and the celestial dome should be shown with stars Earth should be shown with forest-regions and watery regions with their distinguishing traits A mountain should be shown with assemblages of rocks, peaks, minerals, trees, cataracts and snakes Forest is to be shown with different kinds of trees birds and beasts of prey Water is to be represented with innumerable fish and tortoises, with lotus-eyed aquatic animals and with other qualities natural to water

A city is to be shown with beautiful temples palaces markets, houses and with beautiful boulevards A village should be shown by a collection of residences with gardens Fortresses may be shown as placed on good ground with ramparts, watch towers and mounds Market-places should be shown with articles of merchandise Places for drinking should be shown with beverages and drinking cups and bustling with people Gamblers should be shown without the upper garments, the winners amongst them full of joy and the losers full of grief Battle-field is to be shown with an army consisting of four parts (elephants, chariots cavalry and infantry) with men engaged in fighting and as covered with blood and the limbs of the dead A cremation ground should be shown with funeral piles and dead bodies A road is to be shown with a caravan accompanied by camels and other animals carrying loads

Night may be represented with moon planets and stars, with people asleep or doing the usual nocturnal things Thieves also may be shown approaching Earlier part of the night may be indicated by an abhisarikā going to her lover

<sup>1</sup> Verse 56 is obscure I have connected the first line with the second line of verse 55 and taken the following order of words—śeṣāṇāṃ (nidhīṇāṃ) kāryasya nidheḥ avyavah anurūpataḥ sadṛśāḥ sadēhāḥ prthak kārya The second line also about Akṣamalā and Pustaka is not clear It may be that verse 56 pertains also to the nine nidhis

Early morning may be shown with reddish dawn, with a dimming lamp and a crying cock. People should be shown ready for work so also a monkey. The evening can be shown by its red glow and with brahmins engaged in their daily religious practices. Darkness may be indicated with men moving with the touch of the hands. The moon light may be represented with the moon and the blooming of kumuda (lotus) flowers. A step-well should be shown with full of flower dust and covered with heaps of leaves.

Rain should be shown pouring and a man well covered. Shining sun may be shown by creatures suffering from heat. Spring can be shown by the delighted men and women, with blooming vernal trees and bees and cuckoos in abundance. Summer is to be shown by men tired, the creatures gone under the shade, the buffaloes lying in mud and with the ponds dried up. Rainy season is to be shown with tigers and lions gone into the caves, birds lying in trees, clouds hanging down with water and shining with rainbows and flashes of lightnings. Śarad can be shown with the earth covered with ripe corns, trees with fruits and waters with full of lotuses and swans. Hemanta can be shown with vapoury water places, with harvested earth and the ends of horizon full of fog. Śīśira should be shown with the horizon covered with snow, with men shivering with cold and with rejoiced crows and elephants.

After observing the world, one should indicate seasons by means of flowers and fruits of trees and by means of ruts of animals.

Sentiments (Rasa) and expressions should be depicted as explained before. Dance poses discussed before should be appropriately used for depiction.

The theme or subject matter (vastu) of painting becomes uttama i.e. best done when the application of paint is wet (ārdra) of the middle (madhyama) type, when it is dry (śuska) but it is worst (adhama) when it is somewhat wet and somewhat dry. Here the meaning seems to be that the theme or subject matter (vastu) of painting should be painted, when it is all moist or when it is all dry. Best results are achieved in the first mode while tolerable in the second. The third mode does not yield good.

A painting appropriately done in accordance with time, country and age is lucky otherwise bad. Thus a painting drawn with Karanas—execution, Kanti—beauty, Vilasa elegance and Rasa sentiments executed by the genius of the well versed artists becomes the real (new) eye (sight) for seeing and fulfils all desire.

#### Citrarasas

While describing the various aspects of painting our text makes reference to rasas several times. Ad. 43 discusses this very important topic of Rasa. It

1 I have adopted the reading of Mss. A, B and V in ślo. 82.

starts with the enumeration of the well-known nine Rasas viz, Śṛṅgāra, Hāsyā, Karuṇa, Vīra, Raudra, Bhayānaka, Bibhatsa, Adbhuta and Śānta. These are called Cītrarasās probably to distinguish them from Nāṭyarasas and Kāvya-rasas. The text proceeds to describe how each of these rasas is expressed in painting.

The depiction of that which is beautiful on account of the sweetness of lovely colour, charm and figure expresses Śṛṅgāra Rasa. So also the depiction of dress and the ornaments of man of taste.

The depiction of that which is dwarf-like, hunch-backed or somewhat deformed in appearance with a hand contracted without purpose expresses Hāsyā Rasa.

The delineation of pitiableness seen in begging, separation, desertion, sale, Calamity expresses Karuṇa rasa.

The depiction of harshness, passion, anger, poisoning food for killing expresses Raudra rasa so also the depiction of glamorous weapons and ornaments.

The depiction of noble style in such things as bravery accompanied by affirmativeness expresses Vīra rasa. So also the wonderful look with pride and frown.

The depiction of that which is wicked, unpleasing to look at, furious, violent, murderous etc. expresses Bhayānaka Rasa.

The depiction of cremation ground, forbidding scene and place of execution expresses Bibhatsa Rasa.

The depiction of people showing one another, something with subdued horripilation expresses <sup>1</sup>Adbhuta Rasa.

The depiction of a calm figure, meditation, concentration, yogic posture and a great number of ascetics expresses Śānta Rasa.

Incidental to the treatment of Rasa there are interesting references as to where particular rasas should be depicted and where not. These remarks seem to embody a tradition which must have a considerable basis in actual practice.

Śṛṅgāra, Hāsyā and Śānta should be represented in homes, while the others are prohibited. All the rasas, however, can be depicted in a temple of gods and a temple of kings <sup>2</sup>. In the residential houses of the royal quarters (veśma) all rasas cannot be painted, but in the assembly halls of the royal quarters, all rasas may be depicted. Barring the royal assembly hall and the temple of gods in no houses should be painted scenes of battle, cremation grounds, pathetic scenes, dead bodies and suffering of misery and ugly and un auspicious things. All those

<sup>1</sup> The meaning of the first line of verse 9 is not at all clear.

<sup>2</sup> The word is Nṛpālaya (lit.) It means a place where Kings live. I have taken this word here to refer to the temples in the memory of past kings. cf. Prāmāṇya-nāṭaka Act III.

things which are regarded as auspicious by people such as bulls with Nidhi horns, elephants with Nidhi trunk, (nine) Nidhis, Vidyadharas, sages, Garuda and Hanuman should be generally shown in them

In one's own house the work of painting should not be done by oneself This seems to be an advice given to the artist

Verses 31 to 35 ( Ad 43 ) refer to other arts of representation which are not included in the art of painting But our text extends the meaning of the word Citra to include carving and sculpture and we are told that the rules which apply in painting also hold good about these arts The first is called khātapurva and this is done in Gold Silver and Copper The word khatapurva ( lit ) means that in which digging is done first The second is called Pratimakarana This is done in stone, wood and metals After these two, Pustakarma which is to be done in a similar way is shortly described This word may be interpreted as modelling

Modelling is of two types Ghana and Susira i.e. solid and hollow The solid can be made with metals, stones wood and clay While the hollow can be made with leather, wood and metal In the leather modelling clay has to be firmly applied In the same way a picture can be woven in the threads of a cloth<sup>1</sup> This meaning becomes quite clear if we adopt the reading of Mss B C & F Sutra<sup>2</sup> Vanavidhanena It may be noted that Vana is one of 64 arts

The place of painting in arts

Each art is more or less extolled in the course of its treatment but it is only in the case of Citra that we find the statement that Citra excels all arts (verse 38, Ad 43) This may not be taken merely as a conventional glorification but may be regarded as expressing the opinion of the author of this third khaṇḍa of V D whoever he or she may be

A fine picture is described in the following words—"The surface is as if glistening and embracing<sup>3</sup> as if coming out to meet the spectator, the sweetness is as if smiling, it looks as if endowed with life " As if to emphasise the same point again, the author says in the next line ' that is ( beautiful ) painting, which looks as if breathing ( Ślo 21, 22 , Ad 43 )

It is stated that whatever is said in Citrasutra is just mentioning the subject ( i.e. very brief account ) It would be impossible to discuss this subject at length

1 Dr Stella Kramrisch translates vastra by canvas But I think, however that this refers to the weaving of figures with the coloured threads of cloth This process seems to be similar with which is employed by Paṭolā makers who weave the figures of elephants etc

2 Sūcivānakarmāṇi Kāmasūtra adhi 1 adhyā 3 sūtra 16 The commentary Javamangalā refers to pustakarma as one of the kalās P 31

3 cf The Gujarati idiom bāzine valagavu This idiom is used when some sight is very effective

even in many hundreds of years. Whatever has not been said here, should be taken from the section on dancing and whatever is not said in dancing, is to be taken from Citra. This shows the intimate relationship that existed between Nṛtta and Citra in Ancient India. Painting is extolled as the best of all arts<sup>1</sup> something like Sumeru among mountains, Garuda amongst birds and king amongst people. It is supposed to be very auspicious if installed in a home. It fulfils the main four purposes of human life viz. Dharma, Artha, Kama and Mokṣa (verses 36 to 39, Ad. 43).

#### Marks of good and bad paintings

The ground surface for painting should have well polished space, should be free from gnats and fleas, be bright, pure and well protected.

A painting becomes very beautiful, when an expert draws it with glossy, clear, and unoblique<sup>2</sup> lines. The dress should be according to the particular country. It should not suffer from want of proportionate measurement and beauty (Śoohā).

A painting becomes liable to censure if it suffers from want of proper position and sentiment (rasa) and has an empty look in the eyes of the figure depicted. It thus becomes void of life. Those who desire auspiciousness should avoid pictures depicting a figure with defective limbs, strained, dispirited and incidence by persons overcome with fear and disease and with dishevelled hair. An intelligent artist should draw what is well understood by him. He should never draw anything which he does not know. A painting done by the experts, well versed in śāstras brings prosperity and removes adversity. A painting purifies and removes anxiety and brings forth prosperity and causes unequalled and pure delight, kills the bad dreams and pleases the house-deity. The place where Citra is placed, does not look empty. He who paints waves, flames, smoke and the banner according to the movement of the wind is a great painter. He verily knows painting who can depict a sleeping person with life movement and dead person void of it (i.e. who can show a clear distinction between a sleeping and dead who apparently seems similar), and who can show distinctly the heights and depths. The harmony in the different parts of a painting is worthy of praise but one should avoid placing one figure in front of another.

<sup>1</sup> This view is echoed by Bhoja in his Samarāṅga Sūtradhāra—rt ( ? ) (c) rāma hū sarva śūpāṇām mukham lokasya ca priyam—( Ad. 71, slo. 1, p. 252 G.O.S. ) when he says that Citra i.e. painting is the principle of all śāstras ( arts ) and loved by people.

<sup>2</sup> I have adopted the reading of S<sup>1</sup> S<sup>2</sup>, ( Verses 14-15 Ad. 41 )

<sup>3</sup> cf. Śākuntala Nannonnata pradeśeṣu nīhīrānāṁ su. The commentary of Rāghava Bhaṭṭa a. Act. VI P. 259 Vanu Vilāsapras.

things which are regarded as auspicious by people such as bulls with Nidhi horns, elephants with Nidhi trunk, (nine) Nidhis, Vidyādhārās, sages, Garuda and Hanuman should be generally shown in them

In one's own house the work of painting should not be done by oneself. This seems to be an advice given to the artist

Verses 31 to 35 ( Ad 43 ) refer to other arts of representation which are not included in the art of painting. But our text extends the meaning of the word Citra to include carving and sculpture and we are told that the rules which apply in painting also hold good about these arts. The first is called khātapūrva and this is done in Gold, Silver and Copper. The word khātapūrva ( lit ) means that in which digging is done first. The second is called Pratimakarana. This is done in stone, wood and metals. After these two, Pustakarma which is to be done in a similar way is shortly described. This word may be interpreted as modelling.

Modelling is of two types. Ghana and Susira i.e. solid and hollow. The solid can be made with metals, stones, wood and clay. While the hollow can be made with leather, wood and metal. In the leather modelling, clay has to be firmly applied. In the same way a picture can be woven in the threads of a cloth<sup>1</sup>. This meaning becomes quite clear if we adopt the reading of Mss. B C & F Sūtre<sup>2</sup> Vanavīdhānena. It may be noted that Vāna is one of 64 arts.

The place of painting in arts

Each art is more or less extolled in the course of its treatment but it is only in the case of Citra that we find the statement that Citra excels all arts. (verse 38, Ad 43). This may not be taken merely as a conventional glorification but may be regarded as expressing the opinion of the author of this third khaṇḍa of V. D. whoever he or she may be.

A fine picture is described in the following words—"The surface is as if glistening and embracing<sup>3</sup> as if coming out to meet the spectator, the sweetness is as if smiling, it looks as if endowed with life." As if to emphasise the same point again, the author says in the next line "that is ( beautiful ) painting, which looks as if breathing ( Ślo 21, 22 , Ad 43 )

It is stated that whatever is said in Citrasūtra is just mentioning the subject ( i.e. very brief account ). It would be impossible to discuss this subject at length

1 Dr. Stella Kramrisch translates *vastra* by canvas. But I think, however that this refers to the weaving of figures with the coloured threads of cloth. This process seems to be similar with which is employed by *Paṭolā* makers who weave the figures of elephants etc.

2 *Sucīvanakarmāṇi Kāmasūtra-adhi* 1, adhyā 3 sūtra 16. The commentary *Jayamangalā* refers to *pustakarma* as one of the *kalas*. P. 31

3 cf. The Gujarati idiom *bāzine vajragavu*. This idiom is used when some sight is very effective.

even in many hundreds of years. Whatever has not been said here, should be taken from the section on dancing and whatever is not said in dancing, is to be taken from Citra. This shows the intimate relationship that existed between Nṛīta and Citra in Ancient India. Painting is extolled as the best of all arts<sup>1</sup> something like Sumeru among mountains, Garuda amongst birds and king amongst people. It is supposed to be very auspicious if installed in a home. It fulfils the main four purposes of human life viz. Dharma, Artha, Kāma and Mokṣa (verses 36 to 39, Ad. 43).

#### Marks of good and bad paintings

The ground surface for painting should have well polished space, should be free from gnats and fleas, be bright, pure and well protected.

A painting becomes very beautiful, when an expert draws it with glossy, clear, and unoblique<sup>2</sup> lines. The dress should be according to the particular country. It should not suffer from want of proportionate measurement and beauty (Śobhā).

A painting becomes liable to censure, if it suffers from want of proper position and sentiment (rasa) and has an empty look in the eyes of the figure depicted. It thus becomes void of life. Those who desire auspiciousness should avoid pictures depicting a figure with defective limbs, stained, dispirited and incidence by persons overcome with fear and disease and with dishevelled hair. An intelligent artist should draw what is well understood by him. He should never draw anything which he does not know. A painting done by the experts, well versed in śāstras brings prosperity and removes adversity. A painting purifies and removes anxiety and brings forth prosperity and causes unequalled and pure delight, kills the bad dreams and pleases the house-deity. The place where Citra is placed, does not look empty. He who paints waves, flames, smoke and the banner according to the movement of the wind is a great painter. He verily knows painting who can depict a sleeping person with life-movement and dead person void of it (He who can show a clear distinction between a sleeping and dead who apparently seems similar), and who can show distinctly the heights and depths. The harmony in the different parts of a painting is worthy of praise but one should avoid placing one figure in front of another.

<sup>1</sup> This view is echoed by Bhoja in his Samarāṅga Sūtradhāra-ṛī (1) (a) amha samra-  
kṛtāṁ mukham lokasya ca prajam—(Ad. 71, Slo. 1, p. 252 G.O.S.) where he says that  
Citra i.e. painting is the principle of all āyats (arts) and loved by people.

<sup>2</sup> I have adopted the reading of St St. (Verses 14-15 Ad. 41).

<sup>3</sup> cf. Śikṣitāla Nṛmāṇatā pradeśyā nāṭhānāṁ... The commentary of Rāghava Bhaṭṭa  
Ad. 11 p. 255 and Vilasaprasa.

## VI

### PRATIMALAKSANA

#### Images and their worship

After Citrasutra our text in adhyāyas 44 to 85 gives what it calls Pratimā lakṣana. The word Pratimalakṣana literally means a work giving an accurate description of Pratima. Just as Citrasutra is a compendium of painting so Pratimā lakṣana would be a compendium of sculpture. But there is one important difference. Citrasutra gives instructions about the art of making pictures or paintings. Pratimalakṣana, however, does no such thing. It may be that whatever, has been said in Citrasutra about the technique, is to be taken holding good with regard to Pratima making, of course with necessary modifications. In fact verses 31, 32 of Ad<sup>1</sup> 43 in clear words tell us that forming representation of objects by chiselling stone or by hollowing metal, wood etc. is like Citra.

This however, does not lessen the importance of Pratimalakṣana because it describes iconographic features of divine beings and what is more important the significance of the various emblems (Hetus) in terms of religion and philosophy. It provides us with important clues for interpreting and understanding religious sculptures of ancient India.

The Pratimālakṣana attempts to describe the icons of major and minor Hindu deities with Viṣṇu, of course as the central figure.

#### Trimurti

Adhyāya 44 starts with a description of the divine trinity. Here, however, Viṣṇu is the supreme god because Viṣṇudharmottara like the Viṣṇu purāṇa is a work, which worships the supreme divinity under the name of Viṣṇu. The three Murtis or forms of Viṣṇu are called Brahmī, Vaiṣṇavī and Raudrī. The Brahmī form is the result of Rajas, the Vaiṣṇavī of Sattva and the Raudrī of Tamas. The three Guṇas respectively represent the three functions of creation, preservation and destruction.

Before we proceed with the description of the images of the trinity, it will be proper to discuss here the question put by Vajra to Mārkaṇḍeya regarding the justification of worshipping the supreme deity through images in Adhyāya 46.

1 यथा चित्रं तथैवोक्तं खातपूर्वं नगरादिषु ।  
सुरर्णरूप्यत आदि तद्य लोकेषु दर्शयेत् ॥ ३१  
क्षिप्रदारपु लोहेषु प्रतिमाकरणं भवेत् ।  
अननैव विधानेन यथा चित्रमुदाहृतम् ॥ ३२

Vajra says:

रूपगन्धरसैर्हीनः शब्दस्पर्शविवर्जितः ।

पुरुषस्तु खया प्रोक्तस्तस्य रूपमिदं कथम् ॥

'Puruṣa, the supreme soul is described by you as void of all qualities of sense such as Rūpa, Gandha, Rasa, Śabda and Sparśa. So how can He have any image?' Mārkaṇḍeya explains:

प्रकृतिर्विकृतिस्तस्य द्वे रूपे परमात्मनः ।

अलक्ष्यं तस्य तद्रूपं प्रकृतिः सा प्रकीर्तिता ॥

साकारा विकृतिर्ज्ञेया तस्य सर्वं जगत्सुतम् ।

पूजाध्यानादिकं कर्तुं साकारस्यैव शक्यते ॥

स्वतस्तु देवः साकारः पूजनीयो यथाविधि ।

अव्यक्ता हि गतिर्दुःखं देहभृद्भिरवाप्यते ॥

अतो भगवत नेन स्वेच्छया यत्प्रदर्शितम् ।

प्रादुर्भाविध्वथाकारं तदर्चन्ति दिवौकसः ॥

एतस्मात्कारणात्पूजा साकारस्य विधीयते ।

हेतुमच्च तदाकारं तन्मे निगदतः शृणु ॥

'Prakṛti and Vikṛti i.e. the noumenal state and the phenomenal state are two natures of the supreme soul. That nature of His which is invisible is called Prakṛti, while that which has a form is to be called Vikṛti. The whole world consists of such a Puruṣa. Worship and meditation of the supreme being are possible only when He is endowed with a form and therefore He has to be worshipped in a particular form. The invisible mode is cognisable with great strain only. It is for this reason that the supreme deity of His own free will has manifested Himself through different forms. Even gods worship His manifested form. It is for this reason that, only Sākāra (manifest in forms) is worshipped.' The form has a reason (Hetu). Listen to the explanation that I give.

The above passage provides a sort of religio-philosophical basis for the representation of the Supreme divinity through material forms.

Thus in the explanations of the Hetus given throughout the different adhyāyas of Pratimālakṣana we have keys to unlock the meaning of the various forms and symbols found in Hindu Sculpture. Herein lies the great importance of this section as said above.

Brahma. Now let us come to the description of the images of the Vaiṣṇava's trinity. First comes the description of Brāhmī mūrti i.e. the image of Brahman (Ad. 46).

Brahman is represented as having four faces, four arms and matted hair (Jaṭā) on his head and wearing the skin of a black antelope as a garment. He

sits in the 'Padmāsana pose in a chariot drawn by seven swans. Each of His right arms is put in the palm of each of the left hand<sup>2</sup>. One right hand carries rosary and the other Kamaṇḍalu. He wears all kinds of ornaments. He possesses all auspicious marks and has a tranquil form. He looks saumya and Toṣya i.e. happy and worthy of propitiation. This god should be made in an image or a painting or in modelling<sup>3</sup> as having the aura of the tip of a lotus petal<sup>4</sup> and eyes closed in meditation. This is the form of the matchless one of which the world is constituted. With this sort of body, he bears the whole body.

Ad 63, which consists of three verses gives again the brief description of the form of Brahman. The following are the additional points. In adhyaya 44 he is described as sitting in Padmasana posture. Here he is described as sitting on a petal of a lotus. The second noteworthy point is the mention of Sāvitrī. She is placed on his left lap. She has the colour of the sun and carries a rosary in her hand.

The explanation of the 'Hetu' underlying the image of Brahman is described in Ad 46. Brahman is described as having the aura of the tip of a lotus petal because Brahman is the rajasimurti of Viṣṇu and the colour of rajas is red.

The four faces of Brahman represent the four Vedas: the eastern Ṛgveda, the southern Yajurveda, the western Sāmaveda and the northern Atharvaveda. His four arms represent four directions. The whole universe comes out of waters; therefore Brahma has a Kamaṇḍalu in his hand which carries the waters. The rosary which he is counting represents time. The Yajna is performed by two types of ceremonies: Śukla and aśukla or kṛṣṇa. This is represented by the antelope skin which Brahman wears. The seven lokas are symbolised by the seven swans dragging the chariot of Brahman. The lotus arising out of the navel of Viṣṇu represents Mahi, the earth. Its pericarp is the Meru mountain. The mountain represents steadiness. Sitting on it with earthly (Parthiva) Padmāsana Brahma becomes absorbed in meditation. He thinks of his highest state which is formless. He sits with his eyes closed in meditation for visualising the worlds.

1 Padmāsana—Dr. Stella Kramrisch translates it as 'on a lotus seat'. Here the lotus seat is not intended for two reasons: one the compound Baddhapadmāsana is more satisfactorily explained as 'one sitting in a padmāsana posture baddham padmāsanam yena'. Another reason is that he is represented as sitting in a chariot drawn by seven swans.

2 6CD and 7 give rather an unusual representation of Brahman namely putting each right arm in the palm of each left hand. Thus two left hands do not require any other emblems to be placed in the arms. If this is correct interpretation what I have said in the notes Vol. 1 P. 398 is not necessary.

3 cf. Citrasūtra adhyāya 43 śloka 31-32.

4 cf. Ad. 46 śloka 7 Padmāgrasannibhaḥ.

The herbs maintain the world These are symbolized in the matted hair of Brahman who is all pervading The different branches of learning enlighten the world These are signified by his ornaments

Viṣṇu. Now we come to Viṣṇu as an aspect of Viṣṇavī trinity (Ad 44 and 47) Viṣṇu, the god of gods should be represented as seated on Garuḍa, wearing celestial yellow garment with Kausṭubha brightening his bosom and with all sorts of ornaments His complexion would be like that of a cloud laden with water He has four faces and eight arms The eastern face is called Saumya *i.e.* placid, Southern Nārasimha *i.e.* indicating Narasimha, western Kāpila *i.e.* indicating Kapila and northern Vārāha *i.e.* indicating Varāha He wears Vanamālā He carries in his right hands an arrow, a rosary, a club etc (and in his left hands) hude, cloth and rainbow

In Adhyāya 60 the image of Viṣṇu is described as having one face and two arms carrying Gadā and Cakra The figure is just like a human being The other composition of his figure has been described previously The unfathomable is the Māva of Viṣṇu which binds the world and Gada in the hand of god which always subdues all creatures in this Mayā Gadā is also Lakṣmī, Dhṛti, Kṛti, Puṣṭi, Śraddha, Sarasvatī, Gayatrī the mother of the Vedas and also Kālarātri

The Cakra represents a rotation of the world Cakra in the hand of Viṣṇu represents this rotation as well as the wheel of dharma, the wheel of time and the wheel of planets The god Viṣṇu himself is immoveable and he moves the wheel For this reason he is called Cakrahasta

Ad 85, the last adhyāya of Pratimālakṣaṇa describes Viṣṇu as Vasudeva in detail Here Viṣṇu is represented as having one face and four arms The colour and ornaments are as before The neck should have auspicious lines and be like a conch An excellent kuṇḍala adorns his ear He wears armlets, has fastened bracelets around the armlets and is decorated by the Vanamālā, his Kausṭubha on his bosom and Kiriṭa on his head The lotus over his head should have charming pericarp His arms are long with hands formed into fists The nails of his fingers are thin and reddish.

1 The text of verses 11, 12 and 13 of Ad 44 is not satisfactory If we may amend the text as follows, we can make out some consistent sense

Correct the reading—Saumya	into	Saurya
" " Musalādayah	into	Musalāsayah
" " Cīram	into	Śīram or Sīram
" " Dhanuścendram	into	Dhanuścakra
" " Cāpeṣu	into	Vāmeṣu

With these amendments the translation would be as follows His eastern face is that of the sun, southern of Narasimha western of Kapila and northern of Varāha His right hands carry an arrow, a rosary, a club and a sword His left hands carry a shield, a ploughshare a bow and a disc.

The earth in the form of a woman should be shown in the middle of the space between his feet, with her charming middle beautified by the wavy<sup>1</sup> trivali above the navel. The feet of the god should be placed in her hands. The distance between the two feet should be one Tāla and the right foot should be slightly stretched out. The earth should be shown amazed with the sight of the god and looking within.

The dress below the waist should be upto the knee. Vanamālā also should extend upto the knee. The sacred thread (यज्ञोपवीत) should extend upto the navel.

In his right hand there should be a full blown lotus, while in the left, there should be a conch, having the shape of a conch. On the right, Gada should be represented as a goddess having beautiful eyes and a thin middle. She must be represented as a Mugdhā—i.e. young woman in her innocence, adorned with all ornaments and having a cāmara in her hands and looking at the god. The right hand of the god should be placed on her head.

An image of Cakra with a hanging belly adorned with all ornaments and with round and wide<sup>2</sup> open eyes should be placed on the left. The image should also have a Cāmara in his hand and intently looking at the god.

The Hetu of the various emblems of Viṣṇu are explained in Adhyāyas 47 and 85. As in Adhyaya 46 so here also this world is regarded as Vikṛti i.e. transformation of the Supreme Being. This Vikṛti or transformation is called Kṛṣṇa. It sustains the world. Here the word Kṛṣṇā should be interpreted as suggesting the Kṛṣṇa form of Viṣṇu because in the next verse it is said that the lord, the creator of all creatures, assumes Kṛṣṇa form.

The significance of all his ornaments is described as follows.—The Kaustubha suggests pure knowledge. The world is bound together by the long variegated and dark Vanamālā. Avidyā, which keeps the world going is his garment. Vidya is represented as white, while Ajñāna as black, but Avidya being regarded as lying between Ajñāna and Vidya, is therefore neither black nor white. Therefore the highest Vidya supports the intervening<sup>3</sup> space which is like the bright gold. Garuḍa is to be known as mind pervading the bodies of all creatures. There is nothing quicker and stronger than mind.

1 Dr. Stella K. Page 110—Trivali—three folds above the navel of a woman regarded as a mark of beauty.

2 Dr. Stella accepts the reading Nṛtta in place of vṛtta and translates it as 'the eyes wide open as in dancing'.

3 Dr. Stella takes the second line of the verse 6 referring to the intervening space (antarālam) with manas in verse 7. I however prefer to take it with Vidya.

a mirror (ādarśa), a waterpot (kamaṇḍalu) and a skin (carma) The colour of the whole image should resemble the rays of the moon

Now we come to the Gaurīśvara form of Śiva as described in Adhyāya 55 In this form, Śiva should be made with one face, two eyes and four arms and wearing all ornaments The left part of his body should consist of his beloved—Pārvatī The rosary and trident should be in his right hands and in the left ones mirror and blue lotus Here, the Gaurīśvara form of Śiva symbolizes the identity in difference (abhedabhinnā) of Prakṛti and Puruṣa

The above described image is of the Iśāna form of Mahādeva

Adhyāya 59 describes the Bhairava form of Mahādeva Bhairava should be made having round and tawny eyes, with a hanging belly, a terrible face on account of tusks (daṁṣṭra), wide nostrils, and a garland of Kapālas (skulls), and frightfully adorned on all sides with ornaments in the form of snakes He wears elephant-skin as the upper garment, resembling in colour a water laden cloud He has many arms, huge and long like Śāla trees, bearing all sorts of weapons as ornaments and possessed of sharp and beautiful nails

When the pose of this image is Sācīkṛta (*i.e.* bent sideways) or as Dr Gopinath Rao says—swaying with right hip—it represents Bhairava and when it is sanmukha (*i.e.* frontal), it represents Mahakāla

Parvatī should not be placed in front of him but on his left In his hand there should be a snake, with which he is represented as frightening her (Parvatī) There should be Maṭṛgana and other attendants bearing various forms around him

We have already seen in Adhyāya 48 that the union of Pārvatī and Śiva signifies the identity—in—difference of Puruṣa and Prakṛti

The five faces of Mahādeva should be known as Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Iśāna Sadyojāta represents Maḥī (earth), Vāmadeva, Jala (water), Aghora, Tejas (light), Tatpuruṣa, Vāyu and Iśāna, Ākasa (sky)

The eastern face suggests Mahādeva The three eyes of which are the sun, the moon and the fire The terrible southern face is called Bhairava which has been described above The western face is called Nandīvaktra The northern face is known as Umāvaktra and the fifth face should be known as Sadāśiva

All have three eyes except the face of Vāmadeva which has only two eyes The face of Mahadeva is the earth (bhūmih), the Bhairava<sup>1</sup> face is the light (tejas) The Nandī face is the wind (vāyu), Uma<sup>2</sup> face is the waters (āpah),

1 Dr Stella Kramrisch translates as 'the Bhairava face should be next' (Page 71) Her reading may be Tatah but she suggests the reading Tejasa, which is confirmed by the Mss. A.B.C

2 Dr Stella Kramrisch translates as—'the face belonging to Rudra is called the water' (Page 71).

and the Sadāśiva face is the sky (ākāśa) Two hands are allotted to each face The ten arms represent ten directions In the hands of Mahadeva, there should be a rosary (akṣamālā) and a Kamandalu, in the hands of Sadasiva the bow (cāpa) and arrow (bana) and staff (danda) and the citron (matulunga) in the hands of Bhairava

The staff shows death and Mātulunga indicates the seed of the world Matulunga is full of small seeds and therefore it is also called Bijapura These small seeds represent the atoms which constitute the world In the hands of Nandi there should be a shield (carma) and a trident (Śula) They represent Dharma and Vyākaraṇa The Trisuladanda is invisible (avyakta) but becomes visible (Vyakta) in the three sūlas The three sūlas represent Sattva, Rajas, and Tamas

Mirror and blue lotus in the hands of Parvatī indicate pure knowledge and detachment The matted locks of Mahadeva represent the variegated Brahman The digit of the moon on the face of Śiva represents his divine power, and Vasukī, the king of serpents represents anger which subdues the three worlds The tiger-skin represents the wide and variegated Trsna (desire) The Bull is the divine four footed Dharma

The whiteness of Mahadeva represents Prakṛti because Prakṛti, which means the absence of creation is white i.e. colourless

I have so far given in detail the descriptions of the images of the Vaiṣṇavi Trimurti and also each of its aspects Now I propose to give in substance, the descriptions of the representations of other deities classifying them wherever possible under each aspect of the trinity.

Agri (Ad 56)—Agni should be depicted red in colour, wearing a Jājā (matted hair) and having smoke as his garment He should be surrounded with flames He has three eyes, four arms, and four tusks He bears a beard He should be represented seated in a chariot having smoke as its insignia and wind as a charioteer The chariot should be drawn by four parrots

Svāhā sits on his left lap She carries a vessel of jewels In the two right hands of Agni a flame and a trident should be shown and in his left hand a rosary Nothing is said about the other left hand

Agni's colour is red because he represents Tāpas (light) which is red His other features viz. having wind as a charioteer, smoke as a banner and garment resembling the sacrificial fire are according to the text obvious and therefore require no explanation His rosary, trident, matted hair, three eyes and all ornaments are to be interpreted as these are in the case of Śiva His flame represents the

1 Dr Stella Kramrisch translates as—'bow and arrow should be in the Sadasiva face'.

(Page 71)

highest light, and with it accepts the oblation and then he carries it to all the gods. His four tusks represent the vāgdanda (punishing with speech), Dhigdanda (punishing with derision) or adopting the reading Digdanda (punishing with confining), Dhanadanda (fine), and Vadhadanda (punishing by death). His beard symbolizes the holy Darbha grass. The parrots yoked to his chariot symbolize the four vedas.

Varuṇa (Ad. 52)—The colour of Varuṇa, the lord of the aquatic animals resembles a glossy lapis lazuli (Vaidūrya). He has four hands and a somewhat hanging belly. He wears white cloth and a pearl necklace in addition to the usual 'all ornaments'. He sits in a chariot of seven swans.

On his left there should be a flag bearing the sign of Makara and over his head there should be a white umbrella. His wife Gaurī beautiful in all limbs has two hands. She is seated on his left lap. She holds in her left hand a blue lotus. Her right hand is on the back of the god. In the right hands of the god, Varuṇa there should be a lotus and a noose and in the left hands a conch and a vessel of jewels. On his right is Ganga on a Makara and a lotus in her hands. She is as white as the moon and has a beautiful face. On his left, is Yamunā on a tortoise with a camara and a blue lotus in her hands. She is placid. Her colour is like a blue lotus<sup>1</sup>.

Varuṇa is said to be like the glossy lapis lazuli because that is the colour of the waters and he has assumed that colour to favour them. His garment is said to be white because the waters have a beautiful white colour. Thus waters have two colours dark and white. Vajra asks 'how the colours of waters are natural and unnatural'. Mārkaṇḍeya explains this contradiction thus 'The vaidūrya (lapis lazuli) like colour of waters is atathya (unnatural) because that is due to the form of the sky reflected in waters. Its natural form is the one seen in a cataract which resembles the rays of the moon.'

The blue lotus in the left hand of Gaurī is explained thus 'the lord of crocodiles is Pradyumna, the god of love. His wife Gaurī is to be known as Rati the wife of kāma. Thus the blue lotus in the left hand of Gaurī expresses saubhāgya (conjugal felicity).

The lotus in the hand of Varuṇa is the symbol of Dharma. The conch represents riches, the noose (paśa) represents the bondage of saṃsāra (world) and the vessel of jewels in his hand represents the earth which bears all sorts of ratnas (jewels). White umbrella represents his fame (yāsa) and Makara is the symbol of happiness. The ornaments on his hands are to be explained as in the case of Brahman.

1 Dr. Kramrisch translates here the word *niraja* as 'cloud'.

Seven swans in the chariot are seven seas namely of lavāna, ksīra, ājyōdā, dādhumanda, sura, iksurasa and svāduda Yamunā represents Chhāyā (shadow) and Bhagirathī Siddhi (achievement) Makara and Tortoise represent virility (virya) and time (kala) respectively The verse 20 misses one line It explains the lotus in the hand of Ganga and the blue lotus in the hand of Yamunā

Kubera (Ad 53)—Dhanada or Kubera is white like a leaf of lotus and yellow like gold This latter refers to the colour of his garment as will be seen from verses 8 and 9

Kubera has a hanging belly and four arms His left eye is tawny He bears a moustache and two large teeth on his face His dress is that of a northerner (udīcya) wearing a kavaca and is fully decorated with ornaments with a heavy necklace resting on his belly His crest should be bent towards the left He rides on a man (naravāhana)

The goddess Rddhi should be represented as sitting on his left lap She has two hands The right one is on the back of the god and the left one bears a vessel of jewels

In the right hands of Kubera there should be a Gada and a Śakti In his feet are a banner bearing an emblem of lion and a śibikā Standing<sup>1</sup> near him should be drawn the two treasures Śankha and Padma in good form On his side a face coming out of Śankha and Padma should be shown Kubera is to be known as Aniruddha Wearing of all ornaments is to be explained as in the case of Brahman

Gold is the best of all kinds of wealth Therefore his dress has the colour of gold The Śakti weapon represents power and club (Gada) art of government (Dandanīti) Rddhi represents the course of worldly life and the vessel of jewels in her hand represents gunas The man whom he rides represents sovereignty Śankha and Padma by their very forms indicate treasures The significance of ketu (banner) and Śibikā seem to be explained in verse 12 but the meaning is not clear His two large teeth represent punishment and favour.

Yama (Ad 51)—The colour of Yama is like that of a water laden cloud The colour of his garment is like that of heated gold and is adorned with all ornaments He has four hands He rides a buffalo His wife, Dhūmornā has the colour resembling the blue lotus She has two hands and is seated on his left lap

In the right hands of Yama a sword and a staff should be shown On the top of the staff a head should be placed with a garland of flames One of his left hands is on the back of Dhūmornā and the other carries a shield (lit leather)

<sup>1</sup> I have amended the reading Nidhismusthitau into Sagnidhusthitau sam appears to be misplaced through a mistake of a scribe.

The right hand of Dhūmorpā is on the back of Yama and the left hand holds a beautiful Matulunga (citron)

On his (Yama's) right side should be placed the good looking Citragupta having two hands and dressed in northern style. His right hand holds a pen and the left one a leaf. On the left side of Yama should be placed the dreadful looking Kālā holding a noose.

Yama is identified with Saṃkarsaṇa assuming a tāmasika body. In this aspect he destroys (lit. gathers) the world in himself in order to maintain the cosmic order. His colour like that of a blue lotus symbolizes Tamoguṇa.

His buffalo represents the unconsciousness of men at the time of death and staff represents the unfailing death. His garment is to be explained as in the case of Vasudeva and his four hands as in the case of Brahman. The wearing of all kinds of ornaments is to be explained as in the case of Brahman. His Sword (khaḍga) and Carman (shield) are to be explained as in the case of Anuruddha. Dhūmorna suggests Kalaratnī and the bijapuraka in her hand is to be explained in the case of Śulī. Citragupta represents the soul which is in all bodies. The leaf on which writing is done represents Dharma and the pen in the hand represents Adharma. Kālā who moves along Yama represents Kālā (time) in its own form. The noose in his hand represents the different and terrible path of Yama.

Vajra here raises certain doubts. Saṃkarsaṇa is supposed to be the destructive aspect of Viṣṇu. Now Saṃkarsaṇa is said to possess a body as white as the moon. How then Yama who has the same function of the destroying the universe as Saṃkarsaṇa has the dark body? Markaṇḍeya removes the difficulty by saying that when Rudra the Saṃkarsaṇa aspect of Viṣṇu gathers into himself all the worlds then the whole folded world reaches the stage of Prakṛti—undifferentiated position. At that time he destroys the worlds in the colour of Prakṛti. Here we are not clearly told as to what is the colour of Prakṛti but from the context we have to take it to mean dark colour. When Yama repeatedly destroys the creatures he does not reach the stage of Prakṛti but he is Vikāra / i.e. transformation consisting of happiness and misery. At that time he assumes the colour of Vikāra transformatory stage and destroys the world.

Grahas (Planets) (Ad. 69)—

(1) Bhauma—(Mars) should be made like Agnī sitting in golden chariot drawn by eight horses.

(2) Budha—(Mercury) should be made like Viṣṇu. His chariot is like that of Bhauma.

(3) Bṛhaspati—(Jupiter) should be of the colour of heated gold having two hands. In one he holds a book and in the other a rosary. He wears a yellow garment and is adorned by all the ornaments. His chariot is as above.

(4) Śukra (Venus) should have a white body wearing a white garment. He has two hands one holding treasure (Nidhi) and the other a book. He sits in a silver chariot drawn by ten horses.

(5) Śani (Saturn) should be dark, wearing dark garment. His body is covered with veins. He has two hands, one bearing a staff and the other a rosary. He sits on an iron-chariot drawn by eight serpents.

(6) Rahu sits in a silver-car drawn by eight horses. Only his head should be shown joined to one arm. His hair should be raised and eyes turned up. The single hand which is on the right, should be shown empty.

(7) Ketu should be represented just like Bhauma. His chariot, however, is drawn by ten horses while that of Bhauma eight horses.

Aṭīya (Adhyaya 67)

We come now to the images of the Sun and the Moon. They are respectively other forms of Agni and Varuna who have been already described.

Ravi has a good form. His colour is as red as Sindura (Vermilion). His moustache is bright. He has four arms. He is dressed in northern style and wears armours. He is adorned with all ornaments. He wears a girdle which is known as Yaviyanga (which is the same as avyanga—the girdle worn by Maga priests). Raśmi i.e. reigns in his right and left hands should be shown. They have the forms of a garland whose threads go up and full of all kinds of flowers.

Danda<sup>1</sup> having an anthropomorphic form should be placed on his left and Pingala of a deep tawny colour on his right. Both should wear dresses of northern style. The remaining two hands of the sun god should be on the heads of these two. Pingala carries a leaf and a pen in his hands. Danda has a shield (lit. leather) and a trident (Śūla) in his hands. On the left side of the sun god should be placed a banner having an emblem of lion.

His four sons—Revanta, Yama and two Manus—should be placed on his two sides. His four wives (Rājñī), Rikṣubhā, Chāyā and Suvarcalā should also be placed on his two sides. The Sun, who is the lord of planets should be surrounded by them.

He should be represented as seated in a chariot. His chariot has one wheel, six spokes and is drawn by seven horses. His charioteer is Aruna.

Coming to the significance of his emblems—his seven horses are seven metres. They are Gīyatrī, Uśnik, Anuṣṭuba, Bṛhatti, Pankti, Triṣṭubh and Jagati. With the rays in his hands, he holds the entire universe so also he bears. The lion on his banner represents Dharma in person. Wearing a girdle is really

<sup>1</sup> This Danda is regarded as a contraction of Daṇḍanīyaka, the commander-in-chief of celestial hosts and is identified with Skanda. by T. A. Gopinath Rao (EHI Page 303-4)

His charioteer is Ambara (sky) The twenty-eight Nakṣatras are supposed to be his 28 wives, all exceedingly beautiful In the alternative, eighty-two Bhāvas, (conditions of a planet or astrological houses) may be represented as a result of a particular crossing or conjunction of the planets and Deha The myth regarding the Nakṣatra wives is given as follows.—

When there was a war between the gods and the demons, the stars assumed many bodies because these udus (constellations) had the respective forms of gods, who were their masters Therefore they were killed by the Danavas The god whose form was taken by Nakṣatra became his Devata or deity All these gods were made to take the form of women Their number was formerly known They became the Dakṣāyini women and were saluted by all the people

The moon is the father of all this world By his creation the entire universe is filled with joy He represents the quiet aspect of Viṣṇu The two lilies in his hands represent joy and graciousness Śobhā and Kānti represent their own natures i.e. splendour and beauty The moon is of white colour because on account of it being the essence of water The abode of water is known as Amṛta or deathless nectar Therefore immortality is his garment The banner of lion indicates Dharma while his ten horses indicate ten directions

Kumāra (Ad 71)—Kumāra has four forms —

(1) Kumāra, (2) Skanda, (3) Viśākha and (4) Guha

(1) Kumāra has six faces He is adorned with a tuft of hair He wears a red garment and rides a peacock. In his right hands are a cock and a bell In his left there are the vajrayanti banner and a spear (śakti)

(2) Skanda, (3) Viśākha and (4) Guha—should be made like Kumāra but with this difference that they do not possess six faces and do not ride peacocks.

Vāsudeva having four hands became Kumāra in order to lead the army of gods.

Bhadrakālī—has 18 hands She stands in the posture of Ālīḍha in her chariot drawn by four lions. Sixteen hands of Bhadrakālī bear the following sixteen emblems They are the rosary (akṣamālā), the trident (triśūla), the sword (kadga), the shield (carma), the bow (cāpa), the arrow (bāṇa), the conch (Śankha), the lotus (padma), spoon (sruḷ), ladle (sruv), the altar (vedī), the waterpot (kamaṇḍalu), staff (daṇḍa), spear (śakti), the black antelope skin (kṛṣṇājina)

\* अथस्तु दत्ता चन्द्रस्य यजुश्चन्द्रमना दृष्टः । सप्त गतुर्द्वयो घात्री हंसो व्योमगृगो नरः ॥ १

अथो चाथ चन्द्रमनः स्थ नैर्द्विस्त त्रिपत्ना. क्वचित् । सप्तघातोः पुन स्थाने सदृश्येऽ स्त युञ्जति ॥ २

By comparing these five lists, I arrive at the following amendauons of the text.—

यजुश्चन्द्रमनाद्यैव दृष्टो घात्री नरो ह्य- । अपावो सप्तघातुश्च दृष्टो व्योमो गृगस्तथा ॥

and the fire ( agni ) One hand is shown bestowing peace ( śāntikara ) and the other carrying a vessel of jewels

Prajapati—should be made like Brahman but without the swan and four-faces

Vinayaka—has the face of an elephant and four arms A trident and a rosary are in his right hands and in the left an axe and a vessel full of sweets ( modaka ) No tusk should be shown on his left side The vessel full of modakas should be on the tip of his fingers ( lit hand ) He has a drooping belly and stiff ears He wears a tiger skin for his garments and a serpent as his sacred thread One<sup>1</sup> foot should be on the foot stool and the other should be on the seat

Viśvakarma—is the form of the Sun and consequently he bears a lustrous appearance He has two hands in ८, ८ form ( Ad 26, verses 50-53 ) Viśvakarma represents the creative aspect of Viṣṇu

Ananta ( Ad 65 )—The form of Ananta or Śeṣa should be as white as the moon His hoods should be shining with jewels He has four hands He wears a blue garment and the usual ornaments He has many hoods The beautiful earth goddess should be placed on the middle hood

Lotus and Pestle ( Musala ) are in his right hands and the plough and the conch in the left The celestial ocean should be represented by him

The Talavṛkṣa represents the entire world The plough and pestle have been explained formerly so also Vanamālā because the Śeṣa supports the whole earth with her mountains and forests She ( earth ) is to be shown on the middle hood This position of the goddess earth surrounded by hoods indicates desires ( kāmah )

Tumburu ( Ad 66 )—

Tumburu should be shown surrounded by divine mothers He sits on a seated bull like Śarva He has four faces His form is to be understood as described in the case of Mahadeva The hand which carries Matuluṅga ( in the case of Mahadeva ) carries Kapāla ( skull ) in this case It has been mentioned that Tryambaka should carry Matuluṅga On his right side two divine mothers Jayā and Vyaya should be placed and on his left Jayanti and Aparajita All these divine mothers have two hands and four faces Skulls should be shown in the left hands of all

1 Dr Stella Kramrisch translates as—'He should have a foot-stool and one foot only should be on the seat'

2 Dr Kramrisch translates it as 'in his hand is the sea of liquor' The reading she takes it as kare tasya surāmbudhiḥ. This would require the fifth hand and there is no association of the sea of liquor with Ananta

In the right hand of Jayā a staff should be placed while in the hand of Vijayā a sword having the colour of wet collyrium Jayantī holds a rosary and Aparājītā a sling for throwing stones

One foot of all of them should be placed on foot-stools The right one should be placed on the vehicle and the left one (presumably the one on the foot-stool) should be made bent

Jayā rides a man, Vijayā an owl, Jayantī a horse and Aparājītā a cloud.

The colour of Jayā is white, Vijayā red, Jayantī yellow and Aparājītā black. The colour of the great god Tumburu is white like the rays of moon Mahi (The Earth-goodess) (Ad 61)—

The colour of the earth goddess is that of a parrot She has four arms. Her garment is like the beams of moon She is decorated with all sorts of ornaments She carries in her hands vessels of jewel, corn, medicine and a lotus

Her 'parrot colour is due to the fact that she bears all kinds of herbs

She sits on the back of the four Dīnganagas *i.e.* four elephants of the quarters Her white garment represents Dharma, while the lotus in her hand suggests Artha

Akasa (Gagana) (Ad 62)—

In Ad 61 Mārkaṇḍeya says that he is going to speak about the form (Rūpam) of the formless which is determined by the Siddhas He describes it in this adhyāya (Ad 62)

The colour of the sky is like a blue lotus and wears a garment of the same colour His two hands carry the sun and the moon

It would be convenient to note here the form of Vyoman also The difference between Ākāśa and Vyoman lies in the fact that the former is a personified deity while the latter has the shape of a Meru

Vyoman (Ad 75)—

Vyoman at the base is quadrangular Then becomes circular. Then somewhat quadrangular. Then again somewhat quadrangular It is formed like Meru This third part of Vyoman is called Bhadrapiṭha

The following are the characteristics of a Bhadrapiṭha It has columns and its middle portion is quadrangular. On a part of it is another Bhadrapiṭha. On this Bhadrapiṭha a lotus should be placed The lotus has eight beautiful petals In the midst of the pericarp there is the sun-god On the petals one should make Dik-pālās according to their respective directions Below the

<sup>1</sup> According to Dr Kramrisch 'the goddess is traditionally said to be of bright colour'. The reading in her text is śuklavarnā but the correct reading is however, sulavarnā, which is appropriately explained as above

Bhadrapiṭha (i.e. the higher one) the earth should be shown and above the Bhadrapiṭha the lotus Antarikṣa should be shown. Then all the chief gods should be placed there. Thus the Vyoman is said to consist of all gods.

Sarasvatī (Ad. 64)—

The goddess Sarasvatī has a face like that of the moon and stands evenly on her feet (samapada pratistha). She has four hands. She is as usual decorated with all ornaments. In her right hands she holds a Pustaka and an Akṣamālā and in her left hands Vainavī and Kamandalu.

Her four hands represent the four Vedas and the Pustaka (book) represents all Śāstras. Kamandalu in her hand is supposed to contain the immortal essence of all the Śāstras and the rosary in her hand symbolizes time (kāla). The Vainavī is achievement (Siddhi)<sup>2</sup> personified. Her face represents Savitrī or Gayatrī—the foremost of all. Her eyes represent the sun and the moon.

She is also described in verse 25 of Ad. 73 the only difference being that the hand carrying the Vainavī carries a Trīśulā.

The word Vainavī requires some clarification. I have amended the reading Vainavī into Vinaivā because Sarasvatī is traditionally known to carry Vinā and not a flute of bamboo which is the usual meaning of the word Vainavī. On further consideration however I find that it is not necessary to change the reading into Vinaivā because the word Vainavī does not mean Vinā. It indicates the staff of Vinā which must have been made of bamboo as in the case of the present Ekātara.

Lakṣmī (Ad. 82)—

Lakṣmī is described as the mother of the whole world and the wife of Viṣṇu. Lakṣmī when depicted near Hari has two hands. She has celestial beauty. She carries lotus in her hand and she is adorned with all sorts of ornaments. Her colour is white (gaura) and wears a white garment. She is matchless in beauty.

When the goddess is represented separately she has four hands and seated on a beautiful Simhāsana i.e. a lion seat. On this Simhāsana a lotus with beautiful pericarp and eight petals should be made. On the pericarp she sits like Vinayaka. In her right hand should be a lotus with a big stalk touching the end of the armlet and in her left should be a charming nectar pot and similarly other two hands should carry a bilva and a conch. Behind her back there should be a pair of elephants bending down the pots as if in the act of pouring. On her head should be made a charming lotus.

1 Dr. Kṛṣṇaśastrya has the reading अर्पण.

2 The great skill was required to play upon a Vinā. Compare the word pravīṣa means prakṣṣṭhah v nāyām which by rūḍhī āśanā comes to mean an expert.

Conch represents good luck, bilva the whole world, and the nectar-pot the essence of waters and the lotus in her hand represents wealth. The pair of elephants personifies the two 'Nidhis viz Śankha and Padma.

Near the goddess Laksmī there should be goddess Rājaśrī, Svargalaksmī, Brāhmīlaksmī and Jayalaksmī. All should be made beautiful and well-ornamented.

The lotus on which Laksmī stands should be understood Kesava himself. The mother of the world does not remain alone even for a moment without Madusūdana.

Manu ( Ad 70 )—

The present Manu should have the marks of a king. The future Manu should be made without any ornaments. He should have matted hair, a Kaman-dalu and a rosary. He should be shown engaged in austerities and even though lean should be full of lustre.

If the future Manus are to be made for some 'purpose' they have the forms like that of Sāvarṇī Manu.

The past Manus should have the marks of a King. At the back Revanta should be depicted on the back of a horse like the sun.

Virupakṣa ( Ad 57 )—

The colophon names this adhyāya Nirrtirūpanirmāna. In fact, however, it starts with the description of Virupākṣa and Nirrti is described in the capacity of his wife.

Virupākṣa is 'flame-faced with whirling eyes. His hair is raised up. His beard and moustache ( lit. hair on the face ) are green and his features are terrific. His colour is reddish-dark. He has two hands and carries a long staff. He wears black garments and all ornaments as usual. He has a camel and has in his hands a staff and reins or better staff like reins ( of camel ).

His wife, Nirrti is to be placed on his left side. Her limbs are dark and so is her face. She carries a noose in her hand.

Virupākṣa represents Kālā ( time ) and Nirrti, death. He is the embodiment of darkness therefore he is dark in colour and wears black garments.

The staff in his hand signifies killing and the reins of the camel signify bondage while his vehicle, the camel represents Mahāmoha ( great infatuation ).

1 Dr. Kramrisch translates as 'the conch and the lotus represent two seas'.

2 I adopt the reading of A C. karavyogena.

3 The reading adopted here is prāṇsudarṇaḥ jalāraṇaḥ.

Vāyu ( Ad 58 )—

Vāyu ( which is invisible to the eye ) takes a visible form. He has the colour of the sky. The sky has the form of the wind. His garments are puffed up with wind. He has two hands. Śivā, his wife, is on his left side. She is the personification of motion ( Gamaneccha lit. will to move ). Wind is represented as holding the ends of his garment and so also his wife Śivā. His face is averted and his hair is dishevelled. Vāyu has the smell and the colour of the object it contacts ( Samāśrayat ), so, on account of being in contact with sky, his colour is that of collyrium. The sky is also his garment. His wife Śivā represents motion. Anila i.e. Vāyu is Aniruddha i.e. unobstructed.

Dharma ( Ad 77 )—

He has four faces, four arms and four feet. He wears a white garment and all kinds of ornaments. He should be made white. In his right hand he holds a rosary and a book in his left.

The image of the personified vyavasāya<sup>1</sup> should be placed on his right, similarly Sukha having an excellent form should be placed on his left. The two hands of Dharma should be placed on their heads.

The Aksamala represents time, while the book, āgama or knowledge. The four faces of Dharma represent Yajña ( sacrifice ), Satya ( truth ), Tapas ( austerity ) and Dana ( gift giving ). His four hands represent space, time cleanness and purity. His four feet represent Śruti, Smṛti, Sadacara ( good conduct ) and the good to oneself. He is white in colour on account of pre dominance of Sattva. Knowledge is his garment.

He has fourteen wives i.e. Kīrti, Lakṣmī, Dhṛti, Medha, Puṣṭi, Śraddhā, Kriyā, Mati, Buddhi, Lajjā, Santi, Siddhi and Tuṣṭi. All of them have two hands and are beautiful. They are all lustrous and well ornamented. These fourteen are said to be the openings of Dharma. Even though Dharma stands alone he should be represented as accompanied by his wives.

Vairagya ( Ad 78/1 )—

Pradyumna becomes Vairagya when he assumes the body of Kapila. This Kapila as said in verse 5 is the ancient sage who preached the Sāṃkhya philosophy. In fact, in Ms. C the colophon calls this adhyāya Kapilarūpanirmānam.

One hand ( of Vairagya ) should be placed in the middle and the other\* than that should be attached to it. The other two hands carry a Śaṅkha and a Cakra.

1 Vyavasāya—Son of Dharma by Vapu—daughter of Dakṣa. See William Monier's Sanskrit-English Dictionary.

2 The meaning seems to be that the hands are in Dhvānamudrā indicating meditation. The reading of B वाक्पत्तु is adopted here.

(disc) Thus he has four hands. He is seated in a Padmāsana pose. His eyes are closed in meditation. Kapila should be made difficult to look at on account of his knot of braided hair or if we take the word maṇḍala to mean halo, the meaning would be the halo of light round his matted hair. His shoulders are muscular on account of breath control. His feet are marked with the emblem of lotus. He wears the skin of a deer and an auspicious Yajñopavita. He is seated on the pericarp of the great Mantra<sup>1</sup> lotus.

He is great on account of his Vairagya absorbed in meditation. He concentrates on highest stage. Thus does the great preacher of Sāṃkhya protect the world.

Narasimha (Ad 78 2)—

The great Lord Viṣṇu assuming the form of Narasimha is named Jñāna (knowledge) by the meditators (dhyanaividbhīḥ).

Nṛsimha has thick shoulders, waist and neck. The middle part of his body and his belly are lean. He has the face of a lion and the body of a man. He has a halo round him. He wears a blue garment. He is adorned with ornaments. His face and mane are surrounded with flames. He stands in ālīḍha pose. He should be represented as tearing the bosom of Hiranyakaśipu with his sharp nails. Hiranyakaśipu should have the colour of the blue lotus and should be placed on the knees of the god.

Hiranyakaśipu represents ajñāna (ignorance) while Bhāgavān in the form of Saṃkarsana is the destroyer of ignorance. The impurity of the moving ones is of three kinds arising out of speech, mind and body. The god Saṃkarsana is constantly tearing up these impurities. Hari, in the Saṃkarsana aspect, assumes the form of Narasimha. Hari is the destroyer of the three types of darkness of the moving ones. There is no equal to him who is like the hṛdamūrti (form<sup>2</sup> of the deep reservoir) in this world.

The Nṛsimha form of the god is for the purpose of destroying all ignorance. Hari in this aspect may be represented in another way viz. as sitting at ease on the lion-seat. His two hands should be placed on the head of Gaṇī. His body is surrounded by flames. He holds a Śankha and a Padma. His feet are placed on the hands of the image of Pṛthivī. His hands are beautified by the emblems of Śankha, Cakra, Gaṇī and Padma. His hair is all fiery.

There is the third way of representing Narasimha. The lustre of his aurora makes him difficult to look at. He<sup>3</sup> may be made with all ornaments or void of ornaments.

<sup>1</sup> The word Mantramahāpadma is not clear.

<sup>2</sup> I have amended the reading hṛdamūrti into hṛdamūrtiḥ. Hṛda is the form of a hṛda or a deep reservoir of water. cf. ambarasanikāśah verse 13.

<sup>3</sup> According to Dr. Kramsch "He should be furnished with all implements (but) devoid of all ornaments."

The Lord of the world is knowledge incarnate He is the abode of light and he is like the sky

**Varaha (Ad 79)—**

Harī as Aniruddha is Varāha, the embodiment of might and by the power of his might he lifts up the earth on the tip of his tusk

Varaha may be represented in another way, i.e. as a human boar (Nrvaraha) like Nrsimha i.e. human body with the face of a boar He should be represented on Śeṣa

Śeṣa should be made with four hands, with beautiful jewelled hoods, with eyes representing wonder and engrossed in looking at the goddess (Pṛthivī) In his hands should be placed the plough and the club and his other two hands should be shown in the añjali pose Snakes are his ornaments

On the back of Śeṣa the god should be shown in the añjali pose

On the span (vratni) of his left hand should be placed Vasundharā in the form of a woman She has two hands and engaged in salutation (namaskara) Sankha is depicted in the hand which holds the earth goddess His other hands should carry Padma, Cakra and Gādā

Or the god in order to cut off the head of Hiranyakṣa raises his hand holding a Cakra and faces him (Hiranyakṣa) who has raised a trident

Hiranyakṣa represents Anaisvarya (i.e. mightlessness) whom Varāha by means of aśvarya over powers Or Varaha in human form should be represented like Kapila in meditation Or he may be represented with two hands in the act of carrying the Pinda (globe) of the earth Or he may be represented as the personification of full anger<sup>1</sup> in the midst of many dānavas In the act of holding the earth he may either have a human-boar form or a simple boar form

**Hayagrīva (Ad 80)—**

Hayagrīva should be represented as a god having the head of a horse He should be shown wearing a blue garment and with a smiling face His feet should be placed in the hands of the image of the earth

Hayagrīva is Samkarsana form of Viṣṇu

The god should be made with eight hands In four of his hands he holds a conch, a wheel, a mace and a lotus personified The other four hands should be placed on the heads of the personified Vedas because in a former age the god, Hayagrīva saved the Vedas from Rasātala where the great demons had taken them away

<sup>1</sup> I have adopted the reading of Ms B samagrakrodharupo

Sakra ( Ad 50 )—

Śakra, the white one should be placed on an elephant having four tusks His wife Śacī should be seated on his left lap He has four hands while Śacī has two

Śakra of the golden hue wears a blue garment and all kinds of ornaments His oblique eye should be shown on the forehead Padma ( lotus ) and Ankusa ( elephant-goad ) are in his right hands while one of his left hand is on the back of Śacī and the other carries the thunderbolt

Śacī holds a charming Santānamañjarī in her left hand and the right hand is placed on the back of the lord of the gods—Śakra

Wearing all ornaments and having four arms are to be explained in the case of Brahman He having three eyes is to be explained in the case of Śambhu His hue is golden because he is the source of all light His blue garment represents the sky

The Ankusa ( elephant-goad ) in his hand represents command which subdues all beings The lotus in the hand of the great god represents prosperity ( Lakṣmī ) which resides in lotus The thunderbolt ( Vajra ) in the hand of Śakra represents anger which subdues the wicked

Śakra represents Vasudeva and Śacī Lakṣmī Therefore Santānamañjarī in her hand represents Santāna or progeny The elephant Airavana represents artha and his four tusks represent four powers viz. Daiva ( luck ), Mantra ( counsel ), Prabhu ( sovereign ) and utsāha ( exertion )

Padmanābha ( Ad 81 )—

The god Padmanābha should be shown sleeping on sesa Sesa should be represented as lying in waters His head dazzles the sight on account of the great jewels on his hoods Padmanābha—the god of gods has four hands One of his legs is placed on the lap of Lakṣmī and the other on the lap—that is the expanded hood of śeṣa One of his hands should be extended over the knee, another should be placed on the navel, the third should be under his head and the remaining one should be holding a cluster of the Santāna flowers Brahma should be shown on the lotus, which sprung from his navel Madhu and Kaiṭabha—two demons should be shown clinging to the lotus-stalk

Near sesa should be represented in human forms the weapons of Viṣṇu

The two Nāsatyas ( Ad 49 )—

The two Nāsatyas, the physicians of gods should be shown together They have two arms They resemble in colour the lotus leaf and wear the garments of the same colour They have beautiful eyes and are decorated with all sorts of ornaments

one Yava should be made in the pericarp. Its circumference should be of one sixteenth part. The remaining part should be filled with eight glossy petals.

Viśvarupa (Adhyāya 83)—

The cosmic form of Hari describes another aspect of Hari or Viṣṇu which is called Viśvarupa i.e. 'omnipresent'.

The basic four faces are to be Vaiṣṇava i.e. those of Viṣṇu. On it should be the Maheśvara faces excepting the Iśāna one. On these should be made the faces of Brahmā. The faces of all gods and others should be made sideways and upwards. The faces of various animals also may be represented in these. The Dr̥ṣṭis i.e. eye sights as described in Citrasūtra should all be shown in the different parts of the different heads. He should be made as if swallowing everything in company of all terrific creatures. Similarly he should have as many hands as the artist can make utilizing his knowledge of Nṛttaśāstra to represent them in as many poses as possible. Some of the hands may carry weapons, some sacrificial staffs, some<sup>1</sup> silpa Bhandas i.e. implements of silpa, some kalabhāndas i.e. implements of fine arts and some Vadyabhandas i.e. musical implements.

He may be represented in the Vāikuntha form also. Three worlds should be shown in the different parts of his body by citrakarma i.e. by painting. All the colours should be shown on the many heads of this god of multiform.

Ad 85—

The last adhyāya of Pratimalakṣaṇam is called Devodyana Rupa Nirmāṇa i.e. the form of a garden of gods. The idea seems to present a collective description of all the gods. It may also suggest a garden in which there would be images of all gods. Or has it any connection with Udyana country?

The first 60 verses are devoted to the description of Viṣṇu in his various aspects along with his attendants and implements.

Samkarsana should look like Vasudeva. His colour should be white and should wear blue dress. In the place of Gadā and Cakra he should hold Musala and Langala respectively. These Musala and Langala should have the beautiful human forms with a slender waist.

Pradyumna has the form of Vasudeva. His colour is dark like the sprouts of Durva and he wears white garment. He should hold Capa (bow) and arrow in place of Cakra and Gadā. The bow and arrow should be shown similar to Musala and Langala (like human forms).

Anuruddha should be made like this i.e. Pradyumna. The colour of his body resembles that of the leaf of lotus. He wears red garment. He should

<sup>1</sup> According to Dr. Kramrisch—Others carrying sacrificial sticks, pots of (i.e. containing) Time, arts and music.

carry shield and sword in place of Cakra and Gadā respectively Shield ( Carman ) should be in the form of Cakra and the sword should be made tall

The symbols of Cakra etc should be shown slightly above the heads of the images of gods The forms of the weapons like Cakra and others should be made attractive The excellent banners of gods should be shown on their left They should be supported on the staffs and accompanied by their own pieces of bunting The Pratihāras ( attendants ) of Vāsudeva should have yellowish colour They are known as Subhadra and Vasubhadra They hold darts or Javelins in their hands The Pratihāras of Samkarsana are Āśadha and Yajñatāra They are of blue colour They hold Mudgara The Pratihāras of Pradyumna are Jaya and Vijaya They are white in colour Both carry swords in their hands The Pratihāras of Aniruddha are Āmoda and Pramoda They are red in colour and holding Śakti in their hands They all have beautiful forms They are all well ornamented They have two hands with Tarjanī raised Their look should be fixed on the door Subhadra should be known as Śakra and Vasubhadra as Hutāśana Āśadha should be known as Yama and Yajñatāra as Virūpākṣa Jaya should be known as Varuna, the lord of aquatic creatures and Vijaya as Pavana Āmoda should be known as Dhanada and Pramoda as Śiva All these Pratihāras may also have the form of the eight Diggajas i.e. elephants There are eight groups of gods The Pratihāras of Vāsudeva are known as Anīmā and Laghimā, of Samkarsana, Mahimā and Prāpti, of Pradyumna, Prakāmya and Īsitva, Āmoda and Pramoda of Aniruddha are known as Vaśitva and Kumavasāyitā Thus the image of the god with four aspects should be made *Vaikuṇṭha* should be made of one form only He should be made with four faces which have been described before If the four faces are made, he becomes caturmūrti i.e. the god of four aspects The eastern face, which is the chief, should be made placid The southern one, the face of knowledge should resemble a lion face The western face, which is terrible, should be the symbol of Airāvata Nothing has been said of the northern face The other characteristics of the four faces are to be made as described before

Tarkṣya should be made four armed Garuḍa should have the hands in añjali pose Viṣṇu sits at ease on his back, holding a lotus in hand On the wings of Tarkṣya, Gadā and Cakra should be placed Śrī should be shown seated on Garuḍa-seat or on the left lap ( of Viṣṇu ) or God should be made seated on the body of śeṣa The face of the god should be made difficult to look at on account of the hoods of śeṣa The god seated on the śeṣa should have his four hands empty Cakra and Gadā should be made standing near him in human forms Lakṣmī should be made seated on the śeṣa sespent God Hari should be made lying on the śeṣa as his bed The line Airāvata Samudbhede Yathārūpo mayentah is not clear.

The forms of Nṛsimha Varāha Kapila Viśvarūpa Hayagrīva Padmanābha and Brahma Raudra and Rāma the forms of Viṣṇu are already described

The god *Vamana* should have crooked limbs and fat body He should carry staff and be prepared for study His colour is dark like dūrva grass and wears black antelope skin *Trivikrama* in colour resembles the colour of the water laden cloud He bears a staff and a noose and a śankha on his lower lip (as if blowing) Śankha Cakra, Gaḍḍa and Padma should be done in their natural forms They should not be shown in human forms and the rest as already said He has (only) one face which is turned upwards and his eyes are expanded The forms of *Nara* and *Narayana* have been described The form of *Aṣṇa* has been described along with *Harī* the son of *Varuna* *Hamsa Matsya* and *Kurma* should have their natural forms But *Janardana* should be shown as horned fish Or he should have the form of beautiful woman and should be decorated with all ornaments She should carry a pot of nectar in her hand and giving large gifts The king *Pṛthivī* should be made with all the bodily marks of a *Calravartin* *Rama Bhargava* i.e. *Paraśurama* son of *Bhṛgu* should be so represented as to make him difficult to look at on account of his matted locks of hair He wears antelope skin and has an axe in his hand *Rama Dāśarathī* i.e. the son of *Dāśaratha* should be represented with royal insignia similarly *Bharata* *Lakṣmana* and *Śatrughna* but without a mauli (crest) *Valmiki* should be fair in colour His matted hair makes him difficult to look at He is engaged in austerities and he is calm He is neither lean nor fat *Dattatreya* should be represented like *Valmiki*

*Vyāsa*—is dark in colour and lean in body His matted hair is yellow On his two sides sit his four disciples *Sumantu* *Jaimini* *Paila* and *Vaiśampāyana*

*Yudhiṣṭhira*—should be made with all royal marks

*Vṛkodara* or *Bhīma*—should be shown without beard or moustache fat in body but lean in the middle He carries a club in his hand He looks obliquely and his eye brows are contracted

*Arjuna*—The glorious *Arjuna* is dark in colour as *dūrva* grass He bears a bow and an arrow He wears a crown and red armlets He is adorned by all ornaments

*Nakula* and *Sahadeva*—should be made like two *Aśvins* They should carry swords and shields instead of medicinal herbs

*Kṛṣṇā*<sup>1</sup> i.e. *Draupadī*—should be exceedingly beautiful and resembling in colour the blue lotus leaf

1 Here Dr. Stella Kramrisch takes *Kṛṣṇā* as *Kṛṣṇa* *Kṛṣṇā* is the other name of *Draupadī*

Devakī—Resembles in colour the white lotus

Yaśodā—Should be of the colour of the Madhūka flower. She as Ekānamśā stands between Rāma (Bala) and Kṛṣṇa. Her left hand is on the waist and in the other hand holds a lotus

<sup>1</sup>Ekānamśā—Should be placed between Rāma and Kṛṣṇa, with her left hand on her waist and in the right holding a lotus

Balarāma—Carries a plough-share and a pestle. He is of white colour. He wears Kundalas in his ears and has very blue garments. His eyes are intoxicated with drinks

Kṛṣṇa—Should be made with the usual colour of the blue lotus, carrying a cakṛa in his hand

Rukminī—Should be dark (syama) in colour. She carries a blue lotus in her hands

Satyabhāmā—Should be made seated on Garuḍa and very beautiful. Other goddesses should be made beautiful and charming

Pradyumna—The good-looking Pradyumna should be made carrying a bow and arrow. His colour is like Durvā grass. He wears a white garment. He is full of intoxication

Aniruddha—Should be made carrying a sword and a shield

Sāmba—Carries a club in his hand. He should be made particularly handsome. Sāmba and Aniruddha should have the colour of white lotus. They wear red garments. On their sides should be placed two women carrying swords in their hands

Yayudhāna—Should be made tall, with long arms, good eyes carrying a bow and an arrow and resembling in colour the interior of blue lotus

We are told that it is impossible to describe in detail the manifestations of Viṣṇu, the god of gods. These manifestations should be represented after knowing their functions and consulting the scripture

Miscellaneous gods and goddesses—

Adhyāya 73 also describes many miscellaneous gods and goddesses

Kaśyapa should be made in the form of Prajāpati. His twelve wives Aditi, Diti, Danu, Kāṣṭhā, Dhanu, Simlukā, Kadrū, Krodhī, Turā, Prādhā, Vinatā, Surabhī, Kṛśā etc. the first mothers should be all made beautiful and with two hands. The eye-sights of Aditi, Diti, Vinatā and Surabhī should be placed. All

<sup>1</sup> cf. Brhatsamhitā p. 780. In drama named Kaumudimahotsava (Dakṣiṇabharatī grantha-mālā No. 4 Madras 1926 (p. 68)) —

Vindhya Vāsini is called Ekānamśā and she is regarded as tutelary deity of Yadus.

दुन्दीवर्गं हि यदुनामैकान्शा ।

these mothers of gods should be made according to the rules of image-making<sup>1</sup>. The other wives of Kaśyapa should have bewildered eyes

Dhruva the lord of planets should have the form of Viṣṇu. He has two hands and a placid-look. He carries the Cakra and reins in his hands (? or rays of the Cakra)

Agastya should be made in the form of future Manu. So also Bhṛgu and other great sages

Jayanta, the son of Indra should be made handsome with two hands carrying bow and an arrow and with a gentle mien

Bala, the son of Yama should be represented as carrying shield and śula. Puṣkara has the colour of the lotus-leaf. He carries a sword and a book in his two hands

Jyotsna, the daughter of the moon, matchless in beauty and decorated with all ornaments should be shown on his (? Puṣkara) left side

Nalakubara—has two tusks in his mouth and carries a vessel of jewels in his hand

Manubhadra should have the form of (Dhanada) Kubera. He is depicted with his wife and riding a man but there should be no śibikā

Purojava—The son of Vāyu has the form of Vāyu

Varcas—The son of Soma should be made exceedingly beautiful. He holds a lotus as a plaything (Līla Kamala) in his hands which makes him radiant

Nandi—Strong armed Nandi has three eyes and four arms. His colour is as red as Sindura. He is covered with tiger's skin. He holds a trident and a Bhindipāla in his two hands. The third hand is on his head and the fourth one is in a threatening pose. He should be represented as watching people coming from a distance

Virabhadra should be similarly made

The description of Dharma should be understood as given in Adhyāya 77. Artha should have the form of Kubera

Kāmadeva should be made of matchless beauty with eight hands and having Śankha and Padma as his ornaments. (The meaning seems to be that sankha and Padma are in two of his hands). He holds a bow and arrows in his hands and his eyes indicate intoxication. He has four wives of charming beauty—Rati, Priti, Śakti and Madasakti. Four of his hands should be shown touching the bosoms of his wives. Makara should be made as his banner. He should be shown with the five arrow heads

<sup>1</sup> according to Dr. Kramrisch—'All the mothers should be represented by one (engaged) in the work of making images.'

Nidrā should be represented with her left hand on the waist To her right should be placed Sankarṣana and Vāsudeva on the left and so also his son Maikānah<sup>1</sup>

The verses referring to Lakṣmī and Sarasvatī have been incorporated at the proper places

Vārunī should be exceedingly beautiful, carrying a Kalasa

Camunda should be made with a drooping belly with her bosom covered by a red cloth She has many hands Some of which carry tridents and others are themselves weapons She has a huge chariot She subdues all creatures

Śuskā should have three faces and he particularly haggard looking She has many hands and is covered all round with snakes

Bhīmā wears a garland of skulls and carries a Khaṭvāṅga

The messenger Śiva should be made having the face of a bitch fox She has four hands and stands in the Ālīdha pose In her three hands she carries a pot full of blood, a sword and a Śūla while the fourth hand is full of flesh

The Mothers should have the emblems of the respective gods All of them carry flesh and vessels full of blood They are to be shown in dancing poses whose forms are not described

Purvā ( Eastern direction ) should be represented as a Bālā ( a girl ), seated on an elephant Her colour is red

Purvadaksina ( South-East ) should be shown as a Brhāt Kanyā ( a grown up girl ) seated on a she-elephant Her colour is that of a white lotus Daksinā should be represented as a Prāptayauvanā ( a girl who has attended youth ), seated in a chariot Her colour is yellowish The South-west is dark yellowish and seated on a camel The west has a dark colour and seated on a horse Both have passed the age of youth

Vadavā ( N W ) should be represented as an āsannapālita ( one whose hair is becoming white ) Her colour is blue North is Vṛddhā ( old woman ) Her colour is white and she is seated on a man Pūrvottarā ( North east ) is very old, has pale colour and is seated on a bull The lower region ( adhastāt ) should be made like the earth while the Urdhvā should be made like Gagana

Kāla who is frightening has a terrific face and moves everywhere He has a noose in his hand and has serpents and scorpions as roma ( hair on the body )

Jvara has three feet, three eyes and three faces and three hands He looks fierce and his eyes are bewildered Ashes are his weapons

<sup>1</sup> The reading *Maikānaḥ ca tathā* is not clear ( Ślo 24 )

Dhanvantari should have a beautiful form and should be pleasing to look at  
In his two hands are jars full of nectar

Samaveda<sup>1</sup> should be represented as having a horse's face. Alternatively the Vedas should be represented in the forms of gods as follows—

Rgveda in the form of Brahma Yajurveda Vasava (Indra) Sāmaveda Visnu and Atharva Sambu

Śikṣa should be known as Prajāpati and kalpa as Brahmā Vyākaraṇa as Sarasvatī Nirukta as Varuṇa Chhandocitī as Agni and Jyotiṣa as the sun Mimamsa as the glorious moon and Nyayamārga as the wind Dharmasastras as Dharma and Purāṇa as Manu Itihāsa as lord of Prajā Dhanurveda as Śatakratu Ayurveda as Dhanvantari Phalaveda (Astrology) as Mahi Nṛttaśāstra as Mahesvara Pīncaratra as Sankarsana Pasupata as Rudra Yoga as Ananta Samkhya as Kapila Arthasāstra as Kubera and Kalasastra as Kama

All other Śāstras are to be represented in the forms of their authors because the authors are the presiding deities therefore the Śāstra has the body of the author

The form of the different limbs of time should be made resembling the appearance of their own god

Aṇḍuka

Ad 84 describes the form of Aṇḍuka. Let us study it

First comes Bhadrapiṭha<sup>2</sup>. It is furnished with four beautiful steps or flights of steps corresponding to the four directions. This Bhadrapiṭha is surmounted by two other Bhadrapiṭhas. On the third a Linga form should be placed. This linga<sup>3</sup> should not be accompanied with the Relha. In its middle should be raised a four sided immovable (dhruva) staff. Above it there should be thirteen Bhumikas<sup>4</sup> i.e. floors. On it (i.e. the thirteenth bhumika) there should be an Amalasāraka and above the Amalasāraka there should be a rounded staff. It should be decorated with a medallion. In its middle there should be two equal halves of the moon (or there should be the sun and the moon if we accept the amendment Samakacandra). In the space below the bhuvanas (floors) but above the linga should be placed in the four directions the Lokapālas carrying the Śūlas in their hands. Their names are Virudha Dhrtaraṣṭra Virupakṣa and Kubera. The Lokapālas have the dress of the sun. They wear armours and beautiful ornaments. These four Lokapālas are to be known as Śakra Yama Varuṇa and Kubera.

1 According to Dr S Krammisch. Eternal Samaveda should be represented but with the face of a dog.

2 See Ad 75 for a description of the Bhadrapiṭha.

3 According to Dr Krammisch. It should also be furnished with the lines of a phalīś.

4 According to Dr Krammisch. Bhūmīkā means steps.

In this form the thirteen bhumikas and Amalasāraka represent fourteen bhuvanas ( worlds ) The linga represents, of course, Mahesvara The rounded staff represents Pitāmaha *i.e.* Brahman, while the four sided staff represents the god Janārdana *i.e.* Viṣṇu The three Bhadrapiṭhas are to be understood as the forms of Gunas These Gunas are probably Sattva, Rajas and Tamas The putting up of the three gunas in the form of three Bhadrapiṭhas indicate the aggregate of the three worlds with their animate and inanimate objects

This form of Aṭṭuka is called Prajahita The importance of erecting an Aṭṭuka is shown by saying that by worshipping Aṭṭuka, the whole world is worshipped Men who remain engaged in the worship of Aṭṭuka get happiness in this world and at the end secure a place in the heaven

Now let us consider the significance of Aṭṭuka

The preceding account of Aṭṭuka raises several questions of importance The first and the foremost question is what is Aṭṭuka It is a word, which if not unknown, is comparatively very unfamiliar From its description, the only thing that we clearly understand is that it is a sacred object of worship Let us consider whether it is an image, a deity or some sacred structure

Linga which represents Maheswara seems to be the basic deity from which arises Viṣṇu in the form of a four-sided staff and from Viṣṇu arises Brahman in the form of a rounded staff But the point to be noted is that none of these principal deities are represented in any image as such but are symbolized through the linga and the four-sided and the rounded staffs The only anthropomorphic figures are the four lokapālas who are akin to the images of the sun and his attendants These are, as we have seen in the section on the sun, in the foreign northern ( udīcya ) garbs ( Ad 67 )

The worship of Aṭṭuka is tantamount to the worship of the whole world The same is said about the worship of Linga ( Ad 74 ) and of the Vyoman ( Ad 75 ) A comparison of these three namely the Linga, the Vyoman and the Aṭṭuka brings to light the fact that these three being not imitative or representative in their forms of any specific things, are symbolic of the entire unlimited infinite universe We may, therefore, say that Aṭṭuka is not the name of any specific deity but is like Linga and Vyoman, a structure symbolizing the cosmic divinity

The fact that Aṭṭuka follows the Viśvarupa ( Ad 83 ) of Viṣṇu, is also of some significance In the earlier chapters the specific forms and manifestations of Viṣṇu have been described But in the Viśvarupa form, his image is to be so made as to include all deities, all creatures, all arts etc In short, the image is to comprehend the whole universe and though it is not unimitative like Aṭṭuka, Linga or Vyoman, it does not remain an image in the ordinary sense of the word but becomes a sort of repository structure

Kṣīrasvāmin in his commentary on Amarakośa also derives it from

एङ्- तदृश्यमन्तर्यस्ताश्चि, एङ्यत एङ्कम् ।

Maheśvara, however, in his commentary on Amarakośa says

नदृश्यमन्तर्येन कीरस चेदेष्टु संज्ञम् अन्तर्यस्ताश्चि कीर्यानि अस्तीनि दत्तार्थं यत्र तत्र ।  
कीरस वतीनद्रव्यस्योपलक्षणम् ।

From the above discussion we gather that the word Eḍūka was used for a wall or a structure which contains bones. In later times, however, the word seems to have meant any wall or structure in which bones or some other material was used to strengthen the wall (dārḍhyārthaṃ) as explained by Maheśvara.

Now we come to the root eḍ from which both Hemacandra and Kṣīrasvāmin derive the word eḍūka. I have not been able to find this root in Sanskrit Dhātupāṭhas. It is however, found in early Prakrit works like Bhagavatisūtra Rāyapasenīya etc. There it is used in the sense of to put away, to abandon etc.<sup>1</sup> So eduka is something in which bones are put away. This gives us a clue to the original meaning of the word aiḍūka. It has something to do with cremation. It must have been a sort of shrine holding sacred relics in the form of bones. But it should be noted that the word eduka as such is not mentioned in the Prakrit dictionaries like Pālasaddamahāṇavo or Abhidhanarājendra.

We, however, find the word eluga or eluya used in early Prākṛta literature. There the meaning is 'threshold' or 'a wood under a door frame'. It is connected with elu (a kind of tree). Compare udumbara and ummara (Guj. umbaro).

Edgerton in his Buddhist Hybrid Sanskrit Dictionary (Vol. 1) mentions the word eluka and regards it as equivalent to AMg. eluya threshold of a door and compares it with Pali elaka. In the second meaning he equates it with Sk. eduka and gives the meaning 'Monument for containing the ashes of a dead person'. He regards it as probably a Buddhist word. He refers to the Mahāvastu II 486 5. In the prose section, the word eluka occurs and there it "refers to the bones of ordinary laymen, not of religious persons."

So we must distinguish between eluka which is related to eluya and eluka which is related to eḍūka. From the quotations tatra ca elukadvāre etc. (Buddhist Hybrid Sk. Dictionary p. 157) it appears that the Buddhist eluka might have been a sort of threshold where bones of laymen might have been interred. The Pāli Jātaka version uses the word khettāni in this sense. It must be regarded as older than Mahāvastu. It is likely that the Mahāvastu might have substituted the more current word elukāni in the place of khettāni. If this is correct, it would lead us to the conclusion that the Deśya word eḍūka, which later on became Sanskritised and accepted in Sanskrit lexicons, originally must have meant a structure containing bone relics.

1 See Pālasaddamahāṇavo छीरना, रयण करना, इरना, दूर करना

The Pāli word *eluka* which stands for the Prākṛta *eluya* or *eluka* and Sanskrit *eduka* is probably a non-Indo-Aryan word. We have seen that Hemacandra derives *eduka* from the root *ed* which is a Prākṛta root used in some <sup>1</sup>Jain Āgamas.

Dr <sup>2</sup>Helmer Smith informs me 'if searching for roots, we may as well think of canarese *el* to stand up, to rise'. I think that the original word for *eluka* and *edūka* is connected with this root.

*Eluka* is 'something which rises up'. It might refer to a form of *Linga* or a structure suggestive of it.

From the theory that the root *ed* or *el* is a non-Indo-Aryan root belonging to the Dravidian group of languages alone, we can draw no conclusion about the age of this *Linga* like structure, but we have evidence in the Harappan culture for the existence of what are called proto-siva *Lingas*. We may thus combine the linguistic datum of *elūka* with the material datum of a *Linga* form and guess that *elūka* might have been a pre-buddhist structure of *Linga* shape with bones or ashes as relics in it <sup>3</sup>.

The inquiry about the philological origin of *Aiḍūka* leads us to one indisputable fact. The *eluka* of Mahāvastu and the *edūka* of Amarakosa, Abhidhāna-cintāmaṇī etc. agree in one point that it is a structure containing bones as relics. This would naturally lead us to think that *eduka* is some sort of memorial structure connected with a kind of *Smasāna*. The description of *Aiḍuka* in the Visnudharmottara makes it clear that it is not an image of any particular deity but a structure signifying the whole trinity as well as all the worlds with *Linga* or *Maheśa* at the base. So we have said that *Aiḍūka* is basically a Śaiva structure.

When we compare these linguistic and descriptive data pertaining to *Aiḍuka*, we find that there is a discrepancy. The description in the Visnudharmottara does not mention any kind of relic while Amarakośa and other Sanskrit lexicons do not specify the sectarian character of *Aiḍūka*. This discrepancy can be explained in

<sup>1</sup> See *Paṭasaddamahāṇavo*.

<sup>2</sup> I had the pleasure of meeting Dr. Helmer Smith in Stockholm at his residence and discussing the problem of *Aiḍūka*. I sent him an offprint of my article on *Aiḍūka* published in the Journal of Oriental Institute Vol. 1, No. 3, March 1952. In a letter dated 7-VIII-1953 acknowledging the receipt of my letter he made some important suggestions and drew my attention to the Jātaka passage and Edgerton's Buddhist Hybrid Sk. Dictionary referred to above.

<sup>3</sup> If from the description of *Aiḍūka* in our text particularly its quadrilateral *Bhadrapiṭha* and the general make up of the thing, we can infer *Aiḍūka* to be more or less a quadrilateral structure, it will be possible to connect it with the *catuḥ śrakti smasāna* of the *daivi prajā* mentioned in the Śatapatha Brahmana. I have hazarded a guess that the *Aiḍūka* is a developed form of *catuḥ śrakti śmasāna*, and *stūpa* is a developed form of *parimaṇḍala śmasāna* of the *āsurī* or *prācī prajā*—Eastern people mentioned in the same work. Vide On further consideration, I have modified some of the views contained in my article on *Aiḍūka* published in the Journal of the Oriental Institute, Baroda, Vol. 1 No. 3 1952.

the following way —Originally *eluka* or *eḍuka* implied a funerary structure. From times immemorial, Rudra śiva is associated with *śmaśāna* in Indian tradition. So it is reasonable to assume that the relic containing *eluka* or *eḍuka* had some sort of *Linga* marked or made on it. When the Buddhists later on substituted the word *elukāni* for *khetṭāni*<sup>1</sup> they might have raised similar structures with or without a *Linga* on them. As mentioned in *Mahāvastu* the Buddhist *Aiḍukas* might have carried the relics of laymen, probably to distinguish them from their stupas which are supposed to contain relics of Buddha or prominent *Bhikkhus*.

The original Śaiva *aiḍukas* seem to have followed a development parallel to those of the *Caityas* and even *stūpas*, just as *Caityas* and *stūpas* lost their funerary connections and were built near towns and cities and became sacred objects of worship, so also the Śaiva *aiḍukas* might have moved from *Śmaśāna* to towns and cities and become sacred objects of worship. They might have become so popular as almost to displace gods and temples.

The *Mahabharata*, disapproves these *Aiḍukas*—Śaiva or Buddhist-containing bones, ashes and other funerary relics, probably because in pure Brahmanical tradition these things cause pollution and are therefore to be avoided. When worship of such things displacing the worship of gods and their holy temples becomes popular, we can understand the disparagement of the *Mahabharata*.

Here, however, another discrepancy arises. On one side the *Mahabharata* disparages *Aiḍukas* while on the other the *Viṣṇudharmottara* purāṇa commends it as an object of worship. This discrepancy can be explained on the assumption that the practice of putting bone relics which causes pollution might have been given up on account of the disparagement it received from the holy Brahmanas as illustrated in the *Mahabharata*. This would also explain why an *Aiḍuka* form without any bone relics is described in the *Viṣṇudharmottara*. In fact it might have taken a long time for the practice of putting funerary relics to cease in a vowed *brahmanical* structure.

So we can explain the discrepancy between the linguistic data and the descriptive data regarding *Aiḍuka* by assuming the following four stages —

- (1) *Eluka* signifying structures containing bones or other funerary relics suggestive of the shape of a *Linga* mostly in a cemetery.
- (2) The substitution of *eluka* for *khetṭa* by the Buddhists to indicate a structure containing the funerary relics of laymen probably to distinguish it from the stupa containing the relics of the Buddha and his prominent followers.

<sup>1</sup> See Buddhist Hybrid Sanskrit Dictionary P. 157

- (3) Prevalance of the practice of raising such Aṭṭukas saiva and Buddhist-containing pollution for the Vedic Brahmin, displacing gods and temples
- (4) Strong disparagement of such practices resulting in the building of śaiva Aṭṭukas without any funerary relics

One more problem arising from the description of Aṭṭuka still remains to be considered. The names of the four Lokapālas belong to the Buddhist mythology. How do they come in this Śaiva object of worship? It has been said that Aṭṭukas were originally Buddhist and therefore the association of Buddhist Lokapālas has survived even in the śaiva Aṭṭuka. As shown above, Aṭṭuka is like stupa a 'pre-buddhist structure and originally, if anything a Śaivite structure. Therefore, the association of the buddhist Lokapālas and their identification with the Śaiva Lokapālas are due to the influence of the Tantrika cult. Tantrism was creating a sort of syncretism of Śaivism and Buddhism. We find a clear illustration of this in the religious cults of Sumatrā, Javā, Bāli etc., particularly in the cult of Lokanātha.

This Tāntrika interpretation of Aṭṭuka would also explain its mystic character of symbolizing the trinity as well as the whole universe consisting of 14 worlds. Inherence of the Tantrika power in Aṭṭuka would also explain its capacity to be Prajahita i.e. to achieve the welfare of the people. It would also explain why in spite of the Mahabharata disparagement it has been strongly commended as a sublime object of cosmic worship.

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1 History of Indian and Indonesian art (P. 30) by A. K. Coomaraswamy

## VII

### OUR TEXT AND THE REMAINS OF ANCIENT INDIAN PAINTING AND SCULPTURE

Here I propose to discuss how much of the information derived from our text regarding painting and sculpture can be corroborated by the actual monumental remains

#### Painting

##### Mural painting—

We have seen that Adhyāya 40, which is called Rangavyatikara opens with prescriptions as to how the surface of the walls have to be prepared for painting. The first place<sup>1</sup> given to wall painting shows the great importance attached to it, probably on account of its prevalence in ancient times. As Mr Percy Brown,<sup>2</sup> after describing the Jogimāra cave, says 'it is more than likely that other rock-cut halls and chambers were originally also adorned with frescoes' Mr Havell<sup>3</sup> says 'a Citraśālā or gallery of mural paintings was an indispensable annexe to a Hindu palace until quite modern times'<sup>4</sup>

The oldest concrete example of datable painting is to be found on the walls of Jogimāra cave of the Rāmgarh hill in Sirguja in Madhya Pradesh. The wall-paintings in the Buddhist cave-temples at Sīgiri in Ceylon, Ajantā and Bāgh are well known. In the rock-cut temple at Sittannavāsai<sup>5</sup> in the ancient Pallava country not far from Pudukkottai fresco-paintings were discovered in 1920. These paintings<sup>6</sup> are regarded as Jain by Prof. Dubreuil and Dr. Coomaraswamy. There are remains of Brahmanical frescoes at Ellora also which may be of the 12th cent. or earlier.<sup>7</sup>

'The devastating influence of the Indian climate has been responsible for the destruction of the mural paintings.' But from what has been said above

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1 For literary reference see Indian Painting by Percy Brown Pages 19 to 24, and Indian Sculpture and Painting (revised edition 1928) by Havell Pages 154 to 163

2 Indian Painting—Percy Brown Page 17

3 Indian Sculpture and Painting—Havell Page 156

4 See also History of Indian and Indonesian art (pp. 87 to 91)

5 Indian Sculpture and Painting—Havell Page 173

6 History of Indian and Indonesian Art—Dr. A. K. Coomaraswamy Page 89

The figure of Ardhanaṛiśwara however, from this cave cannot be called Jain. Mr N. C. Mehta is of the opinion that it is impossible to say whether the Sittannavasal pictures are Jain in their subject matter unless more is known of these pictorial remains. (studies in Indian Painting—Mehta N. C.) (Pages 11 and 12)

7 Indian Painting—Percy Brown Page 42

it becomes clear that from very ancient times mural painting was practised in Brahmanical, Buddhist and Jain rock-cut and structural temples, royal palaces and mansions of nobles and wealthy merchant princes etc

The Jogimāra<sup>1</sup> cave-paintings are presumed to have been executed about the first century before the christian era The Ajantā caves have been classified into the following periods of time —

(A) Caves 9 and 10	Second first century B C
(B) Pillars, in cave 10	„ A D 350 (perhaps later)
(C) Caves 16 and 17	„ A D 500
(D) Caves 1 and 2	„ A D 626 628

The paintings of Sigirya<sup>3</sup> and Bagh are supposed to belong to the 5th cent. A D those of Sittannavāsai to the 7th cent A D and those of Ellora to the 12th cent or earlier

The technical process—

The technique of the paintings at Ajanta and Bagh has been a matter of discussion Sir John Marshall says that it is Tempera painting not Fresco Buono but as Mr E B Havell<sup>4</sup> says there cannot be any doubt that the true fresco process has been practised in India for many centuries Its technique also has been inferred from the existing remains by scholars such as Havell,<sup>5</sup> Dr Coomaraswamy and Mr Percy Brown and others Some scientists may as well study and chemically test the prescriptions regarding the preparation of wall surface, paints, mixture etc given in Ad 40, śloka 1 to 9 Any way history has more or less confirmed the claim अपि वर्षशतस्यान्ते न प्रणश्येत् कश्चिद् । that the painting thus made will not disappear even after a hundred years

Some details—

Eventhough our text is Brahmanical while the monumental remains are mainly Buddhist, as far as the technique of painting and its secular matter are concerned, there could be no religious distinction Religion only came in the depiction of mythological matter not in its artistic mode of expression. In

1 Indian Painting—Percy Brown Page 17

2 Indian Painting—Percy Brown—Page 30

See also Archaeology in India

3 History of Indian and Indonesian Art—Dr A K Coomaraswamy, Pages 77, 87, 163

4 Indian Sculpture and Painting—Havell Page 171 and also Appendix Page 278

5 Compare also the last verse of this Adhyaya—

मातङ्गद्वारसपट्वदे

सुस्तम्भितं चित्रमृदारपुच्छै ।

धौतं जलेनापि न नाशयेत् [ १ च ]

तिष्ठत्यनेकान्यपि वत्सराणि ॥ ३१

fact, we can, by comparing the information of our text with the actual paintings at Ajanta and Bagh, find many items of our text illustrated in them. For example—the five types of men described in Adhyāya 35 viz Hamsa, Bhādra, Mālavya, Rucaka, and Śaśaka as well as the five types of women described in Adhyāya 37 can be illustrated from the great variety of men and women depicted in the above mentioned frescoes as well as in other paintings. For example—the prescription—a woman standing near a man should be in height upto the shoulder of man can be illustrated in many of these paintings, so also many other details of the different parts of the body of men and women. Characteristics of cakravartins like webbed fingers of hands and feet, a tuft of hair between the two eye brows can also be illustrated in paintings and sculptures of Gupta period. Similarly a study of the paintings would show that the instructions of our text regarding the postures *mudrās* or hand poses, *rasadṛṣṭis*—sentiments and moods expressed by eyes—and many such artistic observations are carefully followed.

#### Sculpture

As we have seen our text employs the word *citra* to cover both painting and sculpture. Therefore many things said about painting in *Citrasūtra* apply also to *Pratima*. In fact the *pratimā lakṣana* taking for granted the technique described in *Citrasūtra* mainly devotes itself to the description of a great number of deities male and female, their vehicles and symbols and insignia.

We find in the Gupta age<sup>1</sup> the worship of Viṣṇu, Śiva, Śakti, Kārtikeya, Surya and many other deities as highly prevalent. Viṣṇu is mentioned under various names in the inscriptions. So also the various names of Śiva are mentioned. Linga worship<sup>2</sup> also was current in this age.

Śakti is referred to as Bhagavati, Bhavani, Devi, Gauri, Katyāyani and Parvati. “Viśvavarman, a feudatory of Kumara Gupta I, constructed a temple for the worship of the Divine Mothers (*Matṛas*) a very terrible abode filled with full of Dakinis or ghosts who utter loud and tremendous shouts in joy and stir up the very oceans with the mighty winds rising from the performance of the *tāntric* rites.”

The other deities that we find mentioned in Gupta inscriptions are Kubera who is also called Dhanada or Dhaneśvara, varuna, Indra or Śakra, Yama or Antaka or Kṛtānta, Hanumat, Rama, Kamadeva, Lokapala, Maghavat, Bṛhaspati, Vidyādhara, while Nara, Kinnara, Gandharva, Mahiṣasura and Nandi are mentioned as demi gods.

If we compare the above information derived from the Gupta inscriptions about various deities with what we find in the *Pratimalakṣana* we shall be

<sup>1</sup> Gupta Empire—Radhakamal Mookerji—Pages 134 to 138

<sup>2</sup> The earliest Śiva linga is that bearing an inscription dated A.D. 436 and found at Karamādāṇḍā in Fyzabad.

able to understand the development of Śaiva and Vaiṣṇava pantheon as we find in our text

Now I will try to show how some of the images described in our text resemble in a more or less degree to some of the existing images of the corresponding deities

**Padmanābha**—on the wall of the Gupta temple at Deogarh, a composite image of Ananta-śāyī Nārāyaṇa is shown. This image agrees with the description given in our text (Adhyāya 81)

Śeṣa-śāyīn Viṣṇu (from Shahabad) has disc and conch in his two hands.

**Lakṣmī** (Adhyāya 82)—The images of Lakṣmī are commonly seen in the pictures as well as in the Museums

**Sarasvatī**—In the provincial Museum, Lucknow, there is an image of Sarasvatī with four hands and seated on the vehicle of a peacock. It, however, differs in some respects from the description given in our text. In our text, She holds in her four hands rosary, trident, book and a water-vessel, while in this image Sarasvatī holds Vinā in two hands and in one a book but the remaining hand is damaged. So in the fourth hand there might be water-vessel or trident or rosary. No vehicle of Sarasvatī is mentioned in our text

**Sūrya**—According to Sir R. G. Bhandarkar the images of the Sun that are found in the extant remains of the temples of Sūrya from Multan down to Cutch 'have boots reaching upto the knees and a girdle round the waist with one end hanging downwards'<sup>1</sup>

As Dr. V. S. Agarwala says in his work, Gupta Art Sūrya images of ancient Indian type with a chariot of four horses are known in the early art of Bodhagayā, Bhājā and Anantaguphā. A new type of Sūrya clad in Northern dress (Udicyaveśa) and wearing long buskined boots became the usual feature in Kusāna images influenced by the Magian Sun worship from Persia. The Persian influence is even more strongly marked in the Gupta images not only of the Sun-god, but also of his two attendants Danda and Pingala, the latter a pot-bellied figure holding a pen and an inkpot.

"At Khair Khanah near Kabul Mon. Hackin discovered a remarkable image of Surya dressed like a Sassanian king and wearing a round apron like tunic fringed with pearls. The Sassanian kings had a special liking for pearls set in the dress. Bāna also refers to the fashion of pearl-spangled tunics worn by kings in the train of Harsha (Tāramuktā-phalopaciyamāna vārabāna). Some of the statues bearing close

<sup>1</sup> pp 154-5. Vaiṣṇavism and Śaivism, E I R.

Sassanian influence lead us to infer that the intercourse between India and Persia in the Gupta-Sassanian epoch was much more intimate than is often imagined. A life-size bust (D 1 Mathura Museum)<sup>1</sup> wearing a Kulah cap (Skt. Khola) with a crescent and globule symbol, spiral curls of hair, a tight beard band, a bejewelled cuirass and a belled coat, represents a figure in Sassanian style. During the reigns of Shahpur II and his successors Ardashir II and Shahpur III (between 309 and 386 A.D.) upto the reign of Khusru II 590-628 A.D.), the cultural inter-relation between India and Persia was at its peak. The scene of the so-called Persian embassy being received by an Indian king in full court ceremonial painted in Cave I at Ajantā, and another scene identified as that of the Persian king Khusru Parwiz and his beautiful queen Shirin, illustrate the degree of Sassanian influence. This is evident all through in painting and sculpture and also in terracottas. The Indian artists in rendering the faces and costumes of their foreign neighbours scored a striking amount of Success”<sup>2</sup>

**Kumara**—In the Indian Museum at Calcutta there is an image of Kumāra or Skanda. It is in damaged condition. Out of his four hands two are damaged. His one hand is resting on a peacock and another holds a bell. So it is difficult to find out what his two other hands contain. But we can guess from the description given in our text (Adhyaya 71) that there must be a flag and a spear in the two damaged hands.

**Ekanamsa**—The image of goddess Ekānamśā between Balarāma and Kṛṣṇa is in the Lucknow Museum (G 58). The description given in our text (Ad 85) agrees with this image.

**Kubera**—The image of Kubera of Mathura Museum more or less agrees with the description given in our text (Adhyāya 53).

**Agni**—In Lucknow Museum there is an image of Agni. He is seated on his vehicle of goat holding kamaṇḍalu and rosary in his two hands and having a long beard and matted locks of hair.

Two images of Agni at the Mathura Museum and Indian Museum agree with the descriptions given in Agni Purāṇa and Matsya Purāṇa, but slightly differ from the description given in our text (Adhyāya 56). Our text refers to parrots yoked to his chariot while the other Purāṇas make a goat, his vehicle.

**Ganga and Yamuna**—The images of Gangā in the Central Museum Lucknow and in one temple of Chāpoda Karnāl, and Yamunā in Benares are quite similar to Gangā and Yamunā described in Adhyāya 52.

1 A Handbook to the Mathura Museum, Page 52 Fig. 41

2 Gupta Art—by Dr. V. S. Agarwala, Pages 9 and 10

There is a doorway of the Gupta temple at Devagarh. In its right upper corner there is the figure of Gangā and in the left that of Yamunā as described in Ad 86, Ślokas 68-69

Aiḍūka—While discussing Aiḍūka I remarked that it is a form which is both sculpturesque as well as architectural. The description of Aiḍūka as given in our text can partially be illustrated in some of the Buddhist stūpas. In fact, Aiḍūka has been regarded as primarily Buddhaiḍūka but our text provides evidence for a Śaiva-aiḍūka as we have seen. A monumental remain discovered at Ahichhatra in Bareilly district is regarded as a form of Śaiva-aiḍūka.

We have seen the great importance that has been attached to the symbols in the Pratimālakṣaṇa of our text. These are technically called Hetus. Dr A. K. Coomaraswamy in his monumental work, *History of Indian and Indonesian art* (pp. 41 to 47) has discussed and explained symbols of images of different deities.

If we bear in mind the interpretations and explanations of the various Hetus given in the Pratimālakṣaṇa portion of our text, we can understand the ethical and spiritual ideas expressed by those signs and symbols as well as their importance as expressing these values. This confirms the view of Sir John Marshall<sup>1</sup> based upon the study of the remains of the Gupta Art namely that it was an attempt 'to embody spiritual ideas in terms as well as his other remark namely the vision of the Indian was bounded by the immortal, rather than the mortal, by the infinite rather than the finite.'

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<sup>1</sup> Cambridge history of India Vol. I pp. 644 and 649 compare also the remarks of Dr Coomaraswamy on the Gupta art (p. 71)—*History of Indian and Indonesian Art*

## VIII

### THE HETUS OR THE PHILOSOPHICAL SIGNIFICANCES OF SIGNS AND SYMBOLS

Vajra in Ad. 85 inquires of Mārkaṇḍeya as to why God always holds out with weapons? Of whom is he afraid,—He, who is the soul of all and who removes the fear even of gods? Mārkaṇḍeya explains that these are not really weapons but represent the great elements which the Lord Hari bears e.g. The conch in the hand of god represents space. The disc symbolizes wind, the gadā tejas and the lotus water. When these main elements are abandoned by Hari, they become quickly scattered. So Hari keeps them together in Himself. Viṣṇu is identified with the human soul. When he leaves the body, all elements residing in the body become scattered. The world is supported by the elements when held together by god Viṣṇu. Their power of holding together is caused by Him. This philosophical explanation constitutes the Hetus of the images, their signs and symbols.

In the preceding sections dealing with Citra and Pratimā we had occasions to note the various objects associated with different deities, as also their Hetus or Significances. As this is an important aspect of Indian Sculpture, it will be helpful if I treat the matter in a separate chapter by bringing together the material arising out of Hetus scattered at various places.

These various emblems can be classified under several heads such as

- (1) Colours of the deities
- (2) Limbs of the deities
- (3) Apparel of the deities
- (4) Weapons of the deities
- (5) Various other objects associated with the deities
- (6) Musical instruments
- (7) Animals and Birds as vahanas

#### 1. Colours of the deities

White—Mahesvara, Varuna, and Dharma

The whiteness of Mahesvara represents Prakṛti because Prakṛti which means the absence of creation is white i.e. colourless.

Varuna is said to be like the colour of waters. The colour of waters is said to be both white (Sita) and dark (asita) because the Vaidurya like colour of waters is अदृश्य (i.e. unnatural) because the form of the sky is reflected in waters. Its natural form is seen in a cataract which resembles the rays of the moon.

On account of predominance of Sattva, Dharma is white in colour  
Red—Agni and Āditya.

Agni's colour is red because he represents Tejas which is red

Āditya is red because he is the source of all lustre

The Parrot colour—The earth goddess is of parrot colour because she bears  
all kinds of herbs

Blue lotus colour—Yama in colour resembles the blue lotus on account  
of the Predominance of Tamas

Virūpākṣa—represents Kāla He is the embodiment of darkness therefore  
he is dark in colour and he wears black garments

## II. Limbs of the deities:

Padmāsana pose of Brahmā represents meditation of his formless nature

One face—Sarasvatī.

Four Faces—Brahmā, Viṣṇu, Dharma

Five faces—Mahādeva

The face of Sarasvatī represents Sāvitrī or Gayatrī—the foremost  
of all

The four faces of Brahman represent the four Vedas.

The four faces of Viṣṇu represent strength (Bala), knowledge  
(Jñāna), Sovereignty (Aīśvarya) and energy (Śakti)

Strength is personified in Vāsudeva, Jñāna in Saṃkarsana, Aīśvarya  
in Pradyumna and Śakti in Aniruddha

The four faces of Dharma represent Yajña (sacrifice), Satya (truth),  
Tapas (austerity) and Dāna (gift giving)

The five faces of Mahādeva are—

- (1) Sadyojāta representing Mahi (earth),
- (2) Vāmadeva „ Jala (water),
- (3) Aghora „ Tejas (light),
- (4) Tatpuruṣa „ Vāyu (wind),
- (5) Isāna „ Ākāśa (sky)

Eyes—The Three Eyes of each face of Mahādeva represent the sun, the moon  
and the fire

The two eyes of Sarasvatī represent the sun and the moon

Beard—Agni, Kubera

The beard of Agni represents the sacred Darbhā grass, the four  
tusks of Agni represent Vāgdanḍa (punishing with speech), Dhigdandā  
(punishing with derision), Dhanadanḍa (fine), and Vadhadanḍa,  
(punishing by death).

Two tusks of Kubera represent punishment and favour

#### Four Arms—Brahmā, Saraswatī, and Dharma

The four arms of Brahmā represent the four directions.

The four arms of Saraswatī represent the four Vedas

The four arms of Dharma represent space, time, cleanness and purity.

Four feet—Dharma—His four feet represent Śruti, Smṛti, Sadācāra ( good conduct ) and good to oneself

#### III. Apparel of the deities:

Kaustubha—In connection with Viṣṇu. Kaustubha suggests pure knowledge.

Vanamālā—In connection with Viṣṇu it indicates that the world is bound together by the long, variegated and dark Vanamālā

Garments—Viṣṇu, Mahī, Virūpākṣa, Vāyu, and Dharma.

The Garment of Viṣṇu shows Avidyā, which keeps the world going

The white garment of Mahī symbolizes Dharma.

Virūpākṣa wears a black garment because he is the embodiment of darkness

The garment of Vāyu indicates the sky.

The garment of Dharma is knowledge.

#### IV. The Weapons usually mentioned in connection with the images of the deities:

Daṇḍa—Bhairava, Yama, and Virūpākṣa

Daṇḍa in connection with these three deities represents unfailing death and the act of killing.

Cakra—Vāsudeva, Viṣṇu.

In the hand of Vāsudeva, Cakra represents the Sun.

In the hand of Viṣṇu, Cakra represents Air.

Gadā—Vāsudeva, Kubera.

In the hand of Vāsudeva Gadā represents the Moon.

In the hand of Kubera Gadā represents the art of government

Lāṅgala and Musala—In the hands of Saṃkarṣana represent Time and Death

Fiery bow and arrows—In the hands of Pradyumna represent Sāṃkhya and Yoga.

Carma—Leather shield—Aniruddha, Nandi.

In the hands of Aniruddha Carma represents illusion which is necessary for the creation of the world.

In connection with Nandi, it represents Dharma

Nandaka—The Sword represents Vairāgya with which the bondage of the world is cut

Trident (Triśula)—In the hands of Nandi represents Vyākaraṇa Three śūlas represent Sattva, Rajas and Tamas

Śakti—Spear of Kubera represents power

V. Various other objects associated with deities:

Kamaṇḍalu—Brahmā, Saraswatī, Laksmī

Brahmā holds in his hand a Kamaṇḍalu which carries water, because the universe comes out of waters

Kamaṇḍalu in the hand of Saraswatī, represents the nectar of all śāstras and in the hand of Laksmī it suggests the essence of waters

Rosary (Akṣamālā)—Brahmā, Saraswatī, and Dharma—

In connection with these deities rosary represents Time

Antelope (Kṛsnājina) skin—Brahma wears the antelope skin It suggests the two types of ceremonies sukla and asukla

Tiger's skin (Vyāghra Carma)—Śiva wears the tiger's skin This skin represents the wide and variegated Trṣṇā (desire)

Lotus (Padma)—Viṣnu, Laksmī, Parvatī, Mahī, Śakra, Soma and Kubera

Lotus arising out of the navel of Viṣnu represents Mahī (the earth) and its stalk—the Meru mountain—to show its firmness In his hand lotus represents Water

Lotus in the hand of Laksmī represents wealth

In the hand of Parvatī Lotus indicates detachment, and in the hand of Mahī, Artha The lotus in the hands of Śakra represents prosperity, and in the hands of the Moon indicates joy and graciousness and in connection with Lord Kubera it represents his treasure-bags

In general the lotus or Padma symbolizes the entire world

Śankha—Viṣnu, Laksmī, Varuna and Kubera

Viṣnu holds in his hand Śankha Śankha symbolizes sky In connection with Laksmī it represents good-luck, in connection with Varuna, it represents riches and with Kubera his treasure bag

Mātulunga—In the hand of Bhairava citron indicates the seed of world

These seeds of citron represent the atoms which constitute the world

Bilva—In the hand of Laksmī, it indicates pure knowledge

The Moon—(Candrakalā)—The digit of moon on the face of Śiva represents his divine power

Noose (Pasa)—Varuna and Yama

Noose in the hand of Varuṇa represents the bondage of the world (samsāra) In the hand of Yama it indicates the terrible path

**Jewelled Box ( Ratna Patra )**—Varuna, and Rddhi

The jewelled box in the hand of Varuna represents the earth containing all sorts of precious stones and in the hands of Rddhi, the wife of Kubera good qualities

**White Umbrella ( Sitam chatram )**—Of Varuna represents fame

**Pen ( Lekhana )**—In the hand of Citragupta the pen is meant for noting Dharma and Adharma

**Book ( Pustaka )**—Saraswatī and Dharma

In the hand of Saraswatī the book represents all sāstras and in the hand of Dharma it represents scriptures

**The reins of Camel ( Uṣṭra Rasmayah )**—in the hand of Virūpākṣa, signify bondage

**Ankusa**—In the hand of Śakra represents the command which subdues all beings

**Thunder-bolt ( Vajra )**—In the hand of Śakra Vajra represents anger which subdues the wicked

**Tala**—Represents the entire world

**VI. Various kinds of Musical instruments are represented in early and late iconography. But here only two names occur. They are Sankha and Vina.**

Śankha is mentioned in connection with Trivikrama

The Vinā in the hands of Saraswatī signifies achievement or proficiency ( Siddhi )

**VII. Animals and Birds as the Vahanas of the deities.**

**Bull ( Vṛṣa )**—The Vehicle of Mahesvara represents the divine four-footed Dharma

**Buffalo ( Mahiṣa )**—The Vehicle of Yama represents the unconsciousness of men at the time of death

**Camel ( Uṣṭra )**—Vāhana of Virupakṣa represents Mahāmoha

**Elephant ( Gaja )**—The elephants in connection with the earth goddess symbolize the four directions. The elephant Airāvata of Śakra represents artha ( wealth ) and its four tusks represent the four means of governance, Mantra, Prabhu and Utsāha

The pair of elephants in connection with Lakṣmī personifies two Nidhis viz. Saṅkha and Padma

**Horses ( Aśvas )**—Seven horses attached to the chariot of Āditya are seven Vedic metres, Gāyatrī, Uṣṭika, Anuṣṭubha, Bṛhatī, Pankti, Triṣṭubha

and Jagatī The ten horses of the chariot of the moon signify ten directions

Lion (Simha)—On the banner of Āditya, Lion represents Dharma

Makara (crocodile)—In connection with Varuna, Makara is the symbol of happiness

In connection with Bhāgīrathī Makara represents virility (Vīrya) and in connection with Viśnudhvaja it symbolizes eros (kama)

Mṛga—Mṛga symbolizes action (कर्म) in connection with Viśnudhvaja

Varāha—Varāha in human form should be represented like Kapila standing in meditation

Vasukī—Vāsukī in connection with Śiva represents anger which subdues the three worlds

Tortoise (Kurma)—Conveyance of Yamunā represents Time (Kāla)

Swans (Hamsa)—Brahman and Varuna

Seven swans in the chariot of Brahman represent seven Lokas

Seven swans in the chariot of Varuna are the seven seas

Garuda—Of Viśnu is to be known as mind pervading the bodies of all creatures

Tarkṣya—In Viśnudhvaja, represents Mind

Parrot (Śuka)—Parrots yoked to the chariot of Agnī represent the four Vedas

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## IX

### SPIRITUAL SIGNIFICANCE OF AVAIIAHANA-VIBODHANA- INDUCTION OF DEITIES INTO IMAGES

Adhyāyas 103 to 108 describe how the different deities and objects connected with them are inducted to their images. As we had occasion to know several of them in the preceding chapters, we do not repeat the lists here. It would, however, be appropriate to understand the purpose of divine induction (āvāhana prayojana). We are told in Ad. 103, verse 1, that bhavantyāvāhita mantruryasmatsannihitāḥ surāḥ. Gods become properly placed in the images if they are inducted to them by prayers. In these inductions of various deities to their images Viṣṇu is also included. This creates a difficulty in the mind of Vajra. He can understand the lower limited deities coming and residing in their images. But how can this happen to Viṣṇu?<sup>1</sup> Viṣṇu is in all places. He is greater than the great and smaller than the small. He is all pervading. The world consists of Him. There is nothing in the world in which Janārdana is not. The world consisting of sat and asat (real and unreal) is infused with him. What is the point in inducting this god who is everywhere? He is the essence of all sense power and mental power.

Mārkaṇḍeya tries to answer the inquiry of Vajra in the following way — All gods have their images in accordance with their bodily forms (pīṇḍita mūrtayah). When Viṣṇu becomes manifest (i.e. assumes an Avatara) he also will have a bodily frame. All forms consisting of the five elements are pīṇḍita. It has a beginning, end and middle.

God has two aspects — the higher and the lower (para and apara-mūrti). The higher aspect is spiritual (pauruṣi) and free from the five material elements (parā ya pauruṣi mūrtiḥ pañcabhūta vivarjita 10). With that aspect he becomes the omnipresent lord. There is nothing in this world which is devoid of puruṣa (supreme spirit). This aspect has no beginning, middle or end and is incomprehensible. It is the power of the senses and of the minds of all and he is everywhere. Even when he becomes manifest and limited in material forms, his

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1 विष्णु सर्वगतो देवो महद्भयोऽपि मदस्तार ॥ ३ ॥  
 सूक्ष्मेभ्यश्चातिसूक्ष्मश्च सर्वेभ्योऽपि जगन्मय ।  
 नास्ति किञ्चिज्जगद् यस्मिन् यत्र नास्ति जनार्दन ॥ ४ ॥  
 सदैवैव महाभाग तेन ध्यातुं महत्तमा ।  
 आवाहनेन किं कार्यं तस्य सर्वगतस्य तु ॥ ५ ॥ अ. १०८

omnipotence continues but this depends upon his will and so when he does not wish it, then his omnipotence would not operate. The omnipotence of the infinite spiritual is natural (Nisargasiddha) and so it is always and everywhere.

The only reason of inducting this great god to an image who is always omnipresent lies in the mental satisfaction of the devotee. His image is made not for his satisfaction because he is always satisfied, but for the satisfaction of his devotee. He does not want his image but he concedes his image to his devotees only to satisfy their devotion (bhakti). It is for favouring (anugraha) the devotees that he has allowed his images to be made. He who has no body comes to assume body in order that his devotee can meditate upon him (bhaktalaksana bandhartham) because it is very difficult to concentrate on what is formless, while it is easy to do so on what has forms. So Mārkaṇḍeya has instructed as to how his form is to be made and how he is to be inducted. After meditating on god through a particular form (sākāra), a man becomes capable of meditating on him without the aid of any form (anākāra).

Whatever god accepts is for favouring the devotee. There are two paths for salvation (Mokṣa) path of knowledge (Jñānamārga) and path of action (kriyamārga). Any action done with a desire leads to bondage (bandha), the same done without a desire leads to salvation (Mokṣa).

After this argument Mārkaṇḍeya asserts

आवाहिताः सन्निहितास्तु देवा भवत्यवश्यं नृप मन्त्रयुक्त्या ।

स्वतुष्टये देवस्य विष्णोरावाहनं वज्रं बुधैः प्रदिष्टम् ॥ ३११॥ अ. १८८

‘The gods when invoked through Mantras come to reside in the images without fail. The invocation of the great god Viṣṇu is to be done for one’s own satisfaction.’

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## X

### rites and rituals

Life in ancient India was within a framework of rites and rituals. We find ample evidence of these in our text. We saw in Ad 40 that a painter before he starts his work performs certain ceremonies. Similarly when the architect goes to forest to find wood (Ad 89) or to a mountain to find stone (Ad 90) for his temple also performs certain rites. When he is examining the different pieces of land for selection of sites he has to perform certain rites, so also in Brahma śilanyāsa and Dhvajavidhi (Ad 94). The removal of Śalyas (Śalyoddhāra Ad 95) consists of many magical rites. A whole adhyāya 96 is devoted to a discussion of what time is auspicious for installation of images. Ad 97 is called the Dikṣādhyāya wherein we are instructed about the number of Rtvijas and their functions for the ceremony of the installation. The ceremonials of raising a Torana (Ad 98) are elaborately given with much interesting information about signs and symbols to be made on the Dhvajās of different gods. The rituals of arghya, pādya and pañcagavya in connection with installation ceremony are described in ad 99. There is a peculiar adhyāya (100) on arcāśauca, sanctifying an image. The adhuvasana ceremony, the Mantrās to be recited and the blowing of conches and beating of drums and the utterance of the word jaya are described in adhyāya 101. Ad 109 describes Vaiṣṇavahomavidhi, ad 111 Viṣṇubhatsnapana and ad 115 Sāttvatejya. These are specifically Vaiṣṇava rites. Ad 117 is devoted to yātravidhi. It describes how sacred festivals are to be performed. The last adhyāya 118 named prādurbhāvapūjana instructs us as to what particular god is to be propitiated for fulfilment of a particular desire.

As most of these rites and rituals belong to the domain of magic, I am not discussing them in detail. We will have here, however, a brief account of the ceremonies of the performance of Devayatra (ad 117) and Pradurbhāvapūjana (ad 118) as they are interesting from other points of view.

#### Devayatravidhi:

The Devayatrā—the festival of a deity is to be held on the date (Tithi) On the Tithi particularly assigned to him. When, however no such assignment is to be made a full moon day is to be selected for the festival. All dates are sacred for the great god Vasudeva. He has no particular date.

To start with, the temple should be brightened with lime wash. Then it should be well painted. Then on a good day Vināyaka or Gaṇapati should be propitiated. On the second day the planets and the stars, on the third the Nāgās,

on the fourth Pramatha should be propitiated. On the fifth day the brāhmanas should be honoured and alms given to the poor and the helpless, and on the sixth day the ceremonial bath. After the great bath all the citizens (sarve eva nagara janāḥ) wearing white garments, having the pavitrās in their hands should go to a lake or a river or a stream whichever is near the city with beautiful dancing and sound of musical instruments. Then jugs should be filled with water from one of these water places and covered with pure cloth and should be placed on the back of an elephant and brought to the city. With the water of these jugs the glorious god should be bathed. Then he should be worshipped with the ceremonies described in connection with installation preceded by the ceremonies of concerning bhoga. Then the god should be propitiated with dance, instrumental music (vadya) and singing.

When the day for the festival comes a small image of the deity which would be called Pratima should be made and be placed and made firm in a beautiful chariot of the Kutagara shape having small bells and covered with various pieces of different kinds of cloth and decorated with jewels, garlands and flags. The chariot with the Pratima should be taken through the whole city by the trained horses or tall men. A well dressed citizen with only a bow in his hand should walk in the front of this Kūtagara chariot. The other citizens should throw about the garland of flowers and should be singing the praises of the deities. In front of them should be the bards and the reciters of Mangala. The king with bands playing should follow it with his four-fold army or the governor of the city or any one else appointed by him. He should be followed by the astrologer seated on an elephant. He should look for the auspicious signs. After this a number of un auspicious signs and their effects are described.

After this procession through the city and knowing the effect of signs Pratima should be installed. Then the great festival should commence. Beginning from the second day one should hold performances of actors, male and female dancers, wrestlers, magicians etc and give them money. This would go on daily but for as many days as one can afford. At the time of the spectacle one should honour the spectators with flower garlands, betel leaf, cosmetics etc. The invisible spectators such as ghosts etc in the different directions of the stage should be propitiated with food, fruits, flowers, flesh, sweetmeats, water etc. Then the spectators should be invited to witness the next yātra as they have done on that day. If some un auspicious event happens then after removing the evil effect by the ceremonies one should perform the yātra properly.

The merit of one who performs such yātrās regularly every year gets all his desires fulfilled in this world and goes to the abode of Viṣṇu. The performance of yatra is beneficial to the king and the citizens. It is supposed to remove all evils.

## X

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The merit of one who performs such yātras regularly every year gets all his desires fulfilled in this world and goes to the abode of Viṣṇu. The performance of yātra is beneficial to the king and the citizens. It is supposed to remove all evils.

**Desire and Deity :**

The last adhyaya 118 is interesting in as much as it enumerates the specific desires of men and the gods who would fulfil them. One who wants all his desires to be fulfilled should worship caturmurti the four fold image of god. One desiring Dharma (Dharmakāma) should worship Aniruddha, Artha, (Arthakāma), Samkarṣaṇa, Kāma (Kamakāma), Pradyumna, and Mokṣa (Mokṣakāma), Vasudeva the lord of the worlds.

One desiring a son should worship Padmanabha but one desiring Vidyā (learning) the god Aśvaśiras. One who wants bhogas (enjoyments of life) should worship the god lying on the bhoga, i.e. the hood of the serpent but one who wants position or places should worship the god sitting on the hood of the serpent.

One wanting dhanya (corn) should worship Matsya or fish and one desiring ārogya or health should worship Kūrma (god in the form of tortoise). One desiring knowledge (jñānakāma) should worship Hamsa or the god Nṛsiṃha. One desiring learning (vidyākāma) should worship Vālmīki or Vyāsa. One wanting to be proficient in the Sāṃkhya philosophy should worship Kapila. A person wanting prosperity should adorn Varāha and one desiring success in a court of law, on a battlefield and in gambling should adorn Nṛvaraḥa.

One desiring Dharma should worship Dharma and Brahman. A person desiring the destruction of his enemies should worship Mahādeva. One desiring to fulfil one's vow should worship Ramabhārgava or Rāma Daśarathītmanja.

One desiring Śrī should worship the companion of Śrī (i.e. Viṣṇu) and one desiring strength should worship Balabhadra. Balabhadra should be worshipped also for the success in agriculture. In short, the god being omnipotent should be worshipped in a form suitable to a desire.

But better than this lustful worship (sākāma) is the worship of the great god without any lust.

The significance of this chapter is like that of the significances of the Hetu and the Āvāhanaprayojana. It suggests on one side the desecration of desires in various deities and on the other rising above all desires in the pure worship of the highest (vareṇyam).

## XI

### TEMPLE-BUILDING

After images of gods, it is natural to think of temples of gods; after प्रतिमालक्षण, प्रामादलक्षण Adhyāyas 86 to 88 treat of this subject. They call themselves प्रासादलक्षणम्, सर्वतोभद्रप्रासादलक्षणम् and सामान्यप्रामादलक्षणम् respectively. Just as Viṣṇudharmottara gives us many new aspects for the study of religious sculptures in its प्रतिमालक्षण, so it does about temple architecture in its प्रामादलक्षण. It describes 101 varieties of temples and informs us as to what deities are to be installed or not to be installed in particular temples.

#### Material and Sites:

Adhyāyas 89 to 92 describe the different kinds of material, that is used in building temples and also some processes of building like plastering. Ad 93 tells us what sites are appropriate and what sites are to be avoided for the building of temples. Adhyāyas 94 to 100 describe the various ceremonies connected with temple-building and installation of images. The ceremonies in connection with wood-fetching and similar other things are described in the preceeding adhyayas. Adhyayas 101 to 106 are connected with *āvāhana* i.e. inviting the deities to live in the images. The adhyāya 107 describes the invocation of Vāsudeva. Ad 108 explains in a philosophical way the significance of *āvāhana*. Adhyāyas 109 to 118 describe various forms of worship, sacrifice and ceremonies connected with the building of temples and installation of images.

For systematic treatment we will take up first adhyayas 89 to 93 which treat of the material for building and selection of sites and then take up the adhyāyas on Prāsādalaksana.

Three kinds of material namely wood, stone and brick are described in adhyayas 89 to 91 respectively.

#### Wood:

The sthapati or the architect on an auspicious day enters a forest for selection of trees (Ad 89) whose wood is to be used for building purposes. The trees to be avoided are those with hollows, entwined with creepers, eaten by worms, touched by fire, felled by wind and broken by elephants. The trees which have nests of birds in them, which are near ascetics, which are watered with jars (i.e. artificially watered), and which are the abodes of Sattvas should also be avoided. The trees which are crooked or dwarfish, which have many veins, which are dried up at the top and which have become old in their infancy, should not be used. One should be careful to avoid the trees growing in a cemetery, a temple, an ant-hill, single trees of a garden, trees indicating boundaries and trees growing in a road.

The particular trees to be avoided are Palāśa (*Butea Frondosa*), Kovidāra, Śālmali (silk-cotton tree), Pippala (the holy fig-tree), Vaṭa (the fig-tree), Āmra (the mango-tree), Puṣpaka, Vibhītaka (*Terminalia Belerica*), Vetasa (the cane) and Āsāra (oozing) trees. The trees which are recommended are Nandana, Syandana (*Ougeinia delbergioides*), Sala (*Shorea robusta*), Śimśapa (*Dalbergia Sissoo*), Kadirā (*Acacia Pennata*), Dhava (*Anogeissus latifolia*), Kimsuka (*Butea frondosa*), Padmaka (*Prunus Pudum*), Haridra (*Canna Indica*), Cinaka (*Panicum miliaceum*), Arjuna (*Terminalia tomentosa*), Kadamba (*Anthocephalus Cadamba*), Madhūka (*Bassia latifolia*), Añjana, Devavṛksa, Jātyā (*Jasminum grandiflorum*) and Raktacandana (*Pterocarpus Santalum*). The trees, whose core is red, are supposed to be auspicious for kings, white for Brahmans, yellow for Vaiśyas, and black for Śūdras.

The rest of the adhyāya is devoted to the magical ceremonies for felling a tree and with suggestions as to what is magically good. The wood is to be carried in a cart or by men or bulls, of course, at an auspicious time. The learned sthapati or architect will employ this wood as required (Yathayoga) according to purpose (yathoddeśa) and scientifically (lakṣaṇānvitam).

Stone:

With the same ceremonies the architect goes to a mountain in search for stone (Ad 90). Here also the appropriate colours for different varnas are described. The stone that is recommended for use should have one uniform colour, should be even and glossy (snigdha) and under the ground. It breaks only after severe blow. It is massive and yet pliant. It pleases the mind and the eye. It is smooth. The stone which is washed by river water or which is plunged in water or which is under the shelter of a tree or which is near some holy place is also recommended. It should have proper length and circumference.

The stone which has been licked by fire or heated by the rays of the sun or which is affected by saline water and which is already used for some other work should be avoided, so also the stone which is very much damaged, rough, spoiled by cavities and full of curious dots and curved lines, pierced (viddha) and affected by Vimāla. The Vimāla is of three types: iron, bronze and gold. The magical injury which arises out of these Vimālas is described, so also the stone which has some living creatures in it (sagarbhām) is also to be abandoned. How the different creatures are to be detected by means of the colour is also described. If it is of the colour of māñjiṣṭha (Red as madder) then it is frog, if yellow, godhā (alligator), if black, serpent, if tawny, the rat, if red, kṛkallāśa (lizard), if the colour of Guḍa (molasses), pāṣāṇa, if the colour of pigeon then grhagodhukā (a small house-lizard), if the colour of sword, water, and of ashes, vālukā (sand). All these are to be avoided.

1 We have taken the reading आसाराद्रुमास्तथा

Instructions are given as to how the creatures lying in the stones are to be covered, when there is no outward signs. This knowledge which is called garbhavyūhina applies also to the trees.

The following eight colours in the stone are regarded as praiseworthy Śveta (white), Padmavarna (colour like lotus), Kusuma, Uṣana<sup>1</sup> (like black pepper) Pandura (tawny), Mudga (colour like that of kidneybean) Kāpota (colour like pigeon) and Bhrnga (like a large black bee). The stone which has black colour and which is white like the diamond is specially auspicious. Then the various ceremonies are described. It is to be carried to the town as the wood is carried. After stone comes bricks.

Brick.

Adhyaya 91 describes the process of brick manufacturing. It starts with the clay of different colours white, red, yellow and black which are good for the different Varnas, Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra as before.

The clay has to be taken from a good unmixed ground. Then it should be dried. This dried clay should be mingled with water and the Śaivala plant. Out of this loam bricks can be prepared as desired by means of machine one hand in length, half a hand in breadth and one fourth hand in height. Then they should be left in the heat of the sun to dry. These dried bricks should then be baked in fire of dried wood, dried cow-dung and grass. The baking should be mild and not excessive. The bricks which are not properly baked or which stick together should not be kept. The bricks which are excessively baked break when a Rūpaka<sup>2</sup>

<sup>1</sup> We amend the reading uṣara into uṣana.

<sup>2</sup> What is the meaning of the word Rupaka in verses 7, 10, 11 and 12 (of Ad 91) and verse 8 (of Ad 93)? It cannot be in the sense of a dramatic composition nor can it be in the sense of a figure of speech. So the word Rupaka may here be taken to be equivalent to Rūpa and should be taken in the sense of akara. But it is not clear what akara is indicated in these verses. Verse 11 (Ad 91) says that each Rupaka is formed by a collection of bricks or an arrangement of bricks. So it appears here that the word Rupaka is used in the sense of some structure form or figure made of bricks. As verse 12 tells us that there can be similar Rupaka in stone also.

The word however is not found in either the Dictionary of Hindu Architecture or Encyclopaedia of Hindu Architecture by Dr P. K. Acharya. Dr P. K. Acharya, however, translates the word Rupottara as entablature. The word Rūpottara, however is found in Tantrasamuccaya, Manuśyalayaśāndrika, Mayamata etc. In Tantrasamuccaya, it is one of the three Uttaras other two being Khaṇḍottara and Patrottara (See Studies in Sanskrit Texts on Temple Architecture by N. V. Mallaya P. 58 verse 45). Dr N. V. Mallaya explains the characteristics of Uttara as follows — It is a horizontal structural division, rectangular in shape. It sits on the walls if walls are present, or on columns and in the latter instance it extends from column to column. It is treated as a bearing member upholding the load of roof and the synonyms found mentioned in the Mānasara, point towards this essential function of beam ('uttara') (P. 253).

is made out of it. The unbaked bricks are without strength. The bricks which are stuck together destroy<sup>1</sup> the maker. When the baked bricks become cool, they should be joined together in appropriate forms and put in appropriate place. In this way each Rūpaka should be made with a number of bricks properly joined together and appropriately placed. This placing of Rūpaka is done in stone also, so also wood should be joined together ( ? and made into a rūpaka )

Wood should have joints of iron, unbaked bricks of mud, baked bricks and stone of Vajralepa. Thus the constructions of baked bricks should be made. It should be accompanied with lime. The lime stone should be used for temples of gods but not for domestic houses.

#### Vajralepa.

What is Vajralepa whose bond is recommended for burnt bricks and stone? This is explained in adhyaya 92 which is called वज्रलेपन. It is given as follows —

Bilvaka, Kapittha, Āmra as well as the flower of Śalmali, the seed of Sallaki, the skin of Dhanvana and Vaca should be taken in equal parts and mixed up in water eight times in quantity. The whole mixture should be boiled till it reduces to one eighth. Then the following things should be put into it, the Vin-yasa of Sallaki, the Guggula of Bakula, Bhallataka, Bilva, Kunduru, Sarja and Atasi. When it ( this mixture ) is heated properly, it is called Vajralepa.

The second kind of Vajralepa is made out of the following —

The Lākṣā, Kunduru, Gṛhadhūma ( smoke in the kitchen lit house ), the pulp of Kapittha and Bilva, Nagaphala, Balā, Madhuka, Kṛnjāpa, Madana and Mañjiṣṭha and Āmalaka and Sarja.

The third variety consists of the following: the horns of bulls and buffaloes, the hide of goats, buffaloes and cows ( or the milk of buffalo and cow ) and the juice of Nimbā<sup>2</sup> and Kapittha.

The fourth variety is made with following things — Eight parts of Nāga ( tin ), two parts of Kāmsya and one part of rīṭi ( rust of iron )

In the fifth variety the lime is baked first and then moistened and mixed with the hide of cows and <sup>3</sup>rough hair.

The stone houses should be made with each one of these Vajralepas so also the houses made of baked bricks. Houses made in this way become firm and with

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So if the Rūpaka of our text is the same as Rūpa in Rūpottara it would be one of the Utiaras. This meaning however does not suit the context in all the verses. Rūpaka might be a word of some older Vastuvidyā tradition.

1 This is the literal meaning of kariṇ nāśadāḥ. But in this context however, it makes no sense.

2 We have adopted here the reading of MS. D. rasam nimbakapitthānam.

3 We have adopted the reading of V. C. D. khararomayutā.

the Vajralepa lasts for centuries All houses should be plastered with Sudhāvajra (taking the reading of MSS. A B D Sudhāvajrena ) Then it should be white washed with lime for beauty The application of Vajralepa is recommended for the interiors of the temples and mansions

Sites:

Now we come to the selection of sites for the temples ( Ad 93 ) The hue of the ground may be white, yellow, red or black to suit the four varnas The ground should be covered with Kusa, Śara, Kāsa and Dūrvā In taste it should be Madhurā, Kaśāyā, Āmlā and Lavanā

The following kinds of sites should be avoided Grounds which are covered with thorny trees, full of pebbles and clods ( loṣṭa ) which have chasms, uneven, difficult for approach, covered with ant-hills full of rat-holes, covered with various kinds of ants, so also the ground which is broken by cart-ruts and which has been formerly flooded with waters The ground which had on it the slaughter house or prison is also not good A place where the residences have been burnt by lightening or fire is also to be abandoned The ground which suffers from evil eye of those who live there, whose back is like that of a tortoise or which is triangular in shape and which is void of turnings and the shape of sūrpa, which is low towards the south or at the back and which had taken in water formerly and which had many veins ( Suśira ) should be given up The ground which after being dug cannot be refilled with the dug<sup>1</sup> out earth or in whose pit a lamp becomes faint, the garland of flowers becomes withered and water poured for filling it, does not stay should not be selected The ground which gives out bad smell should also be carefully avoided

A ground which is opposite of this is preferred e g the ground which gives out good smell and good sound, which is bent to the north, which is glossy and firm, whose earth dug out from the pit not only is capable of filling it, but also remains in excess and in whose pit the lamp does not faint and the flower does not wither and water stays for a longtime is good for building a temple

If while looking for a good site, one sees an auspicious thing or hears something auspicious, the ground of that site is good and should be selected without any inquiry When however, one sees or hears something unauspicious, the ground is bad and should be properly examined The work of examining the site should be done on a very auspicious day

The next adhyāya ( 94 ) is devoted to the description of Śalyas and how to clear the ground from them Much of these is magical though some of it might be of scientific character After the ground is made auspicious by the removal of Śalyas and ceremonies and after them it is properly prepared and made even,

<sup>1</sup> The reading svamrdā of MS C is adopted here

one must think of placing the doors, the height of the doors, the height of the pillars, the placing of the bamboo, the height of the āmalasāraka and the sign of the deity, the weapon and the vehicle of the god should be used as his symbol. One of these should be made on the amalasāraka e.g. Garuḍa in the temple of Viṣṇu, Siṃha in the temple of Durgā, Trīśūla in the temple of Hara, Padma in the temple of Lakṣmī, Hamsa of Brahman, Makara of Kamadeva, Tala of Saṃkarsana, a lion standing in half moon of Āditya, a Mrga (deer) standing in a round circle of the moon, Vajra of Śakra, Danda of Vaiṣṇava, Paśa of Varuṇa, Gadā of Dhanada, Śakti of Skanda, Paraśu of Gaṇapati, flame of fire, crumpled (मङ्ग) cloth of wind, Camel of Nīrti etc. when the white washing with lime is finished, the work of painting should be undertaken. The Kaṭi of the temple should have good pictures so also the white washed back. The painting (Citra) should be done scientifically.

We have instructions also as to where the images should be installed and what surroundings temples should have. The installation should take place in a fort or in a good city. It should be done always at the head of the market road in a village or hamlet of cowherd where there is no market. The installation should take place in a garden outside the village. It should not be done in the middle of the village. The following places are specially recommended for installation because there the gods are in vicinity. These are banks of the rivers, forests, parks, banks of lakes, tops and charming Upatyakas and the caves of mountains. Gods never approach the places which are devoid of water, reservoirs. A temple should be so built as to have a reservoir of water either on its left or on its front and on no other side. If a temple is made on an island, water on all sides is approved.

Varieties of temples—in this chapter, we will take up first Sāmānya Prāsāda lakṣaṇa of adhyāya 88. It gives us general informations about temple building.

General characteristics of temple —

Art. 88. (Sāmānyaprāsādalakṣaṇa) —

A temple should be made so as to have 64 Padas<sup>1</sup> i.e. its ground area should consist of 64 equal parts. The idea seems to be that the ground area of a temple should be first divided into 64 equal parts or squares. The doors should be in the middle of temple standing in a way to face the direction evenly (sama) i.e. not facing cornerwise. The height of the door is double its width.

1 The word पद in this sense cannot be taken in the sense of any measurement because that would limit the ground area of all kinds of temples. This would be impossible. Therefore I have taken the word पद to mean a part or a division or a square.

पद—the foot as a measure of length (equal to 12 to 15 fingers or 1/3 or 2/3 of a prakrama)

The column of a temple should be made of wood of pure tree. The door should be made of the wood of trees known as Devakula<sup>1</sup>. The wood should not be perforated, should not exude moisture and should not be hollow. One should avoid a door bent like the middle of Vajra<sup>2</sup>. It should be auspicious and accompanied with figures on it.

The measurement of the image with the pedestal should be less by one-eighth of the door. The image consists of two parts while the pedestal should consist of one part.

The measurement of the image with the pedestal should be less by one-eighth of the door. The image consists of two parts while the pedestal should consist of one part. The Kaṭi should extend over the door. It should be less by one-eighth of the measurement of the door i.e. the door should raise above the Kaṭi by one-eighth. The Vasudhā i.e. Jagatī (platform) consists of one-third of the measurement of the temple, so also Kaṭi and Mañjarī. Thus a temple consists of three equal parts.

The Garbhadvāra or the door of the inner shrine should be less by one-fourth of the measurement of the main door. The wall of Garbha should be less by one-eighth of the wall of temple i.e. its thickness should be less by one-eighth of the thickness of the main wall of temple. Its height should be one-fourth of the height of the temple. The vasudhāsañcara i.e. the jagatī passage should be in a part of Kaṭi. The Sopāna or the flight of steps should be in the middle and less by one-eighth (of the measurement of the passage). The number of the steps should be even. The steps should neither be very narrow nor very wide. The width of the steps should be void of width as they rise higher from the base (i.e. from the ground). The meaning seems to be that the steps should decrease in width as one goes up. The flight of the steps should be decorated on both sides with lions.

The temple<sup>3</sup> should not be skull-shaped (munḍa) or should not be pointed like a Śūla. It should not also be bent (ānata) but it should be even and beautiful and possessing auspicious figures. Its pinnacle or turret should be white-washed with lime (sudhā) and have beautiful ornamentation on its Kaṭi (waist-part). At each side of the doors of a Garbhagṛha there should be pratihāras as in the case of the main doors.

<sup>1</sup> Devakula—Any one of the five trees of paradise viz. Mandāra, Pārijāta, Santāla, Kalpa and Haricandana.

<sup>2</sup> We amend the reading वज्रवृत्तं नत into वज्रवृत्तः.

<sup>3</sup> It is not clear what is described in verses 12 and 13a. I think it applies to a temple in general.

The pedestal of the image should be made in the middle of the Garbhagṛha. It should be like the Bhadrapiṭha, beautiful, polished and void of indentations (ghātavivarjitam)

The hundred temples.

The Viṣṇudharmottara gives in all 101 varieties of temples, 100 in Ad 86 and one sarvatobhadra in Ad 87. The first variety namely Himavat seems to be the main type of which the remaining 99 are the variations of the main type. So the description of the first variety along with the general description of the temple in adhyāya 88 would give us a connected picture of a typical temple of ancient India.

(1) Himavat—The description given in first twelve verses of this type apply to other temples in a general way. The modifications in each case are given in the description of the particular temple.

The temples are defined on basis of the Hasta<sup>1</sup> measure.

The measurement in terms of Hasta is in relation to the Samsthāna i.e. the measurement of the whole.

The portion of the temple is the same as that of the Jagatī. The meaning seems to be that the height of the temple should be equal to the area of the Jagatī (platform). The Jagatī should consist of three stages (bhūmikās) of equal height. The length of each stage should be half of its height. The shape of each bhūmikā is that of a Bhadrapiṭha. The Kaṭi<sup>2</sup> should be half of the temple in measurement similarly the Kuṭa. The width of the flight of the steps should be one-eighth of the measurement of the bottom of the Kaṭi. For each bhūmikā (stage) steps should be of equal number. The portion above the Kaṭi (i.e. Kuṭa) should be divided in three<sup>3</sup> parts or compartments. Over each compartment there should be made a beautiful āmalasāraka. The Kuṭa should be quadrilateral and should be gradually elevated. The three compartments should be decorated with a row of lions. The height of the door should be one-eighth above the deity installed. The height of the door should be twice its width. On it (the door) should be made an elevated Candrasālā which beautifies the door or a candrasālā consisting of a gatehouse (Dvārasobhā) should be made (one of the meanings of Dvārasobhā being a gatehouse something like Gopuram). Over the first compartment of the Kuṭa beautified by an āmalasāraka, the temple should be made with four bent (bhagna) or unbent (na bhagna) doors. Simi-

1 एतद्दस्तादि प्रमादाद्यवद्वस्तुनाधिकम् । प्रमाण कुभके मूले नासिकामिति गद्यत ॥ ३ ॥

२ ३ प्रसादमण्डन

2 • The hip of a building according to Dr P. K. Acharya

3 Dr P. K. Acharya takes these three parts to be Śikhā, Āmalaka and Śikhara. This is possible if we can change the reading given in the text into Śikhāmalakāśekharaḥ.

larly it should be made in the two other compartments of the Kuṣa. The temple would be surrounded by four separate<sup>1</sup> Candrasālās (naturally) on the four doors. This beautiful temple is known as *Himavat*.

A temple having a Kūṣa with two compartments is called (2) *Malyavat*. A Kuṣa of (3) *Śṛngavat*<sup>2</sup> temple is without any compartments. The Śṛngavat temple having only one door is called the (4) *Āgāra* temple and the Āgāra having two mekhalās (girdles) is called (5) *Bhavana* and the Āgāra having one Mekhalā is called (6) *Gṛha*. A Śṛngavat temple with two mekhalās is called (7) *Niṣadha*. The distinction between the Bhavana and the Āgāra seems to be that the Bhavana has only one door while the Niṣadha has as many doors as Śṛngavat i.e. as many as Himavat. Niṣadha with one mekhalā becomes (8) *Nīla*. Malyavat temple with two mekhalas is called (9) *Śīta* and if it has one mekhalā, it becomes (10) *Vindhya*.

All the varieties of temples mentioned above except Āgāra may face any direction. The Āgāra varieties, however, face only the East and the West. In the case of one mekhalā or two mekhalā temples the divisions are into जटि, कर्ण and कूट as before.

(11) <sup>3</sup>The Valabhi temple having the shape of Valabhi faces any one of the four directions as desired. Its length is thrice its width. It has one mekhalā and on its ridge on both the sides there would be a Candrasālā (attic room). There should be three Āmalasīrakas. This type of temple consists of three parts (1) Mekhalā, (2) Kaṣṭh and (3) Valabhi. They should be in equal measurement.

The extent of Mekhalā should be one eighth of the measurement of the temple. The width of the Sopāna should be less than two-eighths i.e. one-fourth of the Kaṣṭh. The high gate should be in one direction only.

In a temple which has four doors, each one facing each direction is called (12) *Vṛddhida* temple. It is to be understood that the other details are according to the Valabhi temple.

(13) *Triguṇa* temple is distinguished in two ways. either its doors are triguṇa thrice in height or it has three doors. Presumably the other details are those of Vṛddhida temple. The three doors of the Garbhagṛhas contain

<sup>1</sup> We adopt the reading vicchanna of V here.

<sup>2</sup> Lit. A temple with one Kūṣa is Śṛngavat but as the two previous types have also one Kūṣa the distinguishing mark lies in "Chedas". The sense is as given above.

<sup>3</sup> This Valabhi temple in short has a triple division of its vertical section. The Kaṣṭh remains its name and position, instead of Japāl. However, it is the Mekhalā which forms the lowermost third part of the structure. Another substitution is, it appears, of a g. r. a. i. g. r. a. n. c. e. The Kūṣa is replaced by a Valabhi.

three gods who are seated, attached to the wall of the Garbhagṛha whose doors face one direction

If the Valabhī type is void of Valabhī on both the sides, it is called (14) Śikhara though it has sides Triguna temple without the lateral Valabhīs would be a (15) Nṛgṛha i.e. meaning the house of men (16) The Vṛttida and (17) Kāmada temples are also without the lateral Valabhīs

When the temple on the Valabhī<sup>1</sup> has its doors facing the directions made wide, it is called (18) Turaga, or the other meaning may be that in the Turaga temple the door is to be made on the side of its width

When the door of the Turaga type is made circular, it is called (19) Kunjara

In the (20) Yatheṣṭa variety of Valabhī the number of Garbhagṛhas, the extent of the temple, and the measure of doors are as one wishes Yatheṣṭa having one door and one Garbhagṛha is called (21) Viśāla

When the Valabhī is extended lengthwise on the ridge of Mālyavat, it is called (22) Bhadra and when it is extended obliquely it becomes (23) Dvāraśālā, or Dvārapāla according to the reading of Ms C When Śīta is made like Bhadra it is called (24) Subhadra and when (25) Saumya is made like Dvāraśālā, it becomes (26) Gandhamādana The Saumya and Subhadra varieties are most praiseworthy of all

A temple having an eight-sided summit (Kūṭa) with three compartments and auspicious āmalasārakas, and eight-sided Jagatī, with one Mekhalā and having eight Garbhagṛhas with eight doors facing the eight directions, is called (27) Kamala temple

When in Turaga variety, the Jagatī is raised without the shape of a Bhadra pīṭha and when its front portion is void of Valabhī, it is called (28) Arunodaya It must face the east or the west and no other direction, when the same temple is made very long it is called (29) Guha or Guru if we adopt the reading of Ms B When two small temples are attached to the Aruna variety facing the north and the south have similar Jagatīs with top rooms (Valabhī Chadikā) facing each other and doors equipped with Jalakas, it is called (30) Garuḍa

A temple having the shape of a Linga and three mekhalās is called (31) Śarva, and the same with two Mekhalas is called (32) Trailokya and with one Mekhalā it becomes (33) Linga temple The Linga temple having a Kūṭa and Valabhī is called (34) Sarvakūṭa Presumably the modification is in the Śarva temple, because the following two varieties are of Trailokya and Linga. Trailokya temple with Valabhī becomes (35) Brahmanḍa Linga with Valabhī becomes (36) Sāra temple The above mentioned six temples—Śarva and others

1 I am not, however sure of the above interpretation In śloka 36 to 38 there is some confusion

face the east and the west When the Valabhi type is devoid of Mekhalā, door and the front wall and is equipped with pillars and is quadrilateral, it is called (37) Caturasra It must be made attractive

When it has a Mekhalā, it is called (38) Samekhala When the number of Mekhalā is two, it is called (39) Dvimekhalā and when three, it is called (40) Mekhalāḍhya In these temples all the deities mentioned above and those not mentioned should be made Sabhāsthas i.e. courtiers

The meaning seems to be that in this peculiar type of temples all sorts of gods are placed just as we find in many cave temples

The Caturasra and the following types of temples, when they have doors are called Dhiṣṇya, Śālya, Budha and Indu Probably Caturasra is called (41) Dhiṣṇya, Samekhala (42) Śālya, Dvimekhalā (43) Budha and Mekhalāḍhya (44) Indu When these four are devoid of walls and have ventilators on four directions, they are called (45) Candra, (46) Megha, (47) Ambuda and (48) Ākasa, respectively.

Caturasra temple having one storey and in shape like a Guhā or cave is called (49) Grha<sup>1</sup>

When the same type has many storeys, it is called (50) Bahubhūmika

When a temple has six sides, four doors and twelve storeys it is called (51) Meru When it has eleven storeys, it is called (52) Sukumat, (53) ten, Mandara, (54) nine, Pāriyātra, (55) eight, Alaka, (56) seven, Vimāna, (57) six, Nandana, (58) five, Pañcaka, (59) four Catuṣkaka, (60) three Tribhūmī, (61) two Dvibhūmika and (62) one Ekabhūmī

A temple round in shape and having one mekhala round it, is called (63) Samudga<sup>2</sup> When the same Vṛtta or circular temple has a four-sided Mekhalā and the form of Bhadrapiṭha with eight compartments having āmalasūrakas, it is (64) Nandi The Guhārāja<sup>3</sup> (65) temple is like the Guhā type having a great length

The Vṛtta having one summit and two Mekhalās is called (66) Vṛṣa The same temple having the shape of Hamsa would be called (67) Hamsa, of (68)

<sup>1</sup> According to the readings of Mss A and B, the meaning would be a Caturasra having one storey and made like a house (Grha) is called Grha The reading of Ms C however which is adopted in the text as it can mean a cave temple. Many of the features attributed to Caturasra are like those of cave temples.

<sup>2</sup> Vṛttah Samudganamāṇ—cf Dictionary of Hindu Architecture by P. K. Acharya.

<sup>3</sup> If we adopt the reading of Mss A B gṛhākāro gṛhārājah the meaning would be a long temple having the shape of Rājagṛha Would this have any relation to or connection with the cave temples near Rājagṛha?

There is another interesting reading in the footnote of V bhadrākārah sa kariavyo instead of bhadrākālyāssa kariavyo If we adopt this reading, the Guhārāja temple would have the shape of Bhadra variety

Mekhala and at each of the two sides of the flight of steps three temples should be placed. Of these three the first गर्भमंदिर is of सामान्य type without मेखला and मण्डप

The first one is गर्भमंदिर without the Mekhala. In the middle is सामान्य and the third one is without the Mandapa. On its side two temples of the Himavat variety without the Mekhala should be made. At the base of these steps two temples are to be placed on two sides. These pairs of temples having no pavilion are called Devakula Damṣṭras in the Samānya variety. Similarly at the corner on the top of the Jagati a devakula should be placed. Here the central temple with the pavilion should be erected. The number of pavilions is four. They have śikharas. In the corners of the central temple and at the junctions of the pavilions pairs of temples should be placed. Here each pavilion should be beautified with three doors and in the fourth door a Garbhagrha should be placed. The gateways of the pavilions should be decorated with pillars. The number of śikharas in this temple is nine. Of these eight are equal in height and the ninth is higher. The central śikhara should be void of a śikhara (The meaning seems to be that the body of the central śikhara should not have a pointed pinnacle). It should be decorated with various figures. It should neither be skull-shaped nor pointed like a śula. The remaining eight śikharas should have kuharas and be equipped with Jalas and Gavaksas. The śikharas at all places should have amalasarakas Cakras Patakas and Dhvajas. This temple rising high looks like being crowned in the sky.

In such a temple the courtyard should be extensive and beautified with natural celestial waters properly banked. Beyond it there should be four gatekeepers (Dvarapalas). There should also be located a beautiful temple of the Dvaraśāla type. On the compound wall (Prakara) the beautiful गर्भगृह (inner caves) should be made in a row according to Ms C however compound walls should be made in rows of the shape of गर्भगृह. In these the different manifestations of Viṣṇu can be placed. Alternatively all multitudes of gods may be placed in their proper order.

The above description of the great temple Sarvatobhadra clearly shows that it was regarded as something unique. One who builds this type of temple becomes Cakravartin. The sight of it destroys all evils and bestows bliss.

In the appendix<sup>1</sup> a chart has been given showing in a tabular form the characteristics of the temples described above. We saw in the section on painting that four varieties of Citra are mentioned. We would expect some such classification of the temples also in our text. But significantly enough we do not find any mention in it of the usual classification of Nagara Drāviḍa and Vesara.

<sup>1</sup> Appendix 4

This would go to confirm the opinion of Dr Tarapada Bhattacharya according to which this classification was a very late innovation of the writers on Indian Vāstuvīdyā and not known to the earlier writers of the North Indian School of Vāstu works<sup>1</sup>. It was 'only in the South<sup>2</sup> Indian works on Vāstu that these terms Drāviḍa, Nāgara and Vesara are found together. In that case our text can be said to belong to the North Indian school of early writers on architecture. In this view the list of temples in our text would belong mainly to what came to be known later as a Nāgara style.

Gupta period supplied the basic foundation of the later Indian architecture. In this we find the two styles which came to be known by the terms Nāgara and Drāviḍa (See Indian culture Vol VIII 1941-42 (pp 183-190) with their various elaborations and ramifications.

#### Classification

It would be, however, interesting to attempt a classification of some of the temples described in our text into Nāgara, Drāviḍa and Vesara on the basis of their shapes<sup>3</sup>.

<sup>1</sup> According to him Visvakarmā Prakāśa, Bṛhatsamhita, Matsya Purāṇa, Agni Purāṇa and the Samarangana sutradhara of Bhoja are earlier works on Architecture of North India.

A study on Vastu Vidya by Tarapada Bhattacharya, pp 156, 157, and 354.

<sup>2</sup> Mayamata and Kāśyapa.

<sup>3</sup> I have taken this basis of shapes from an article of Mr S K Saraswati on 'Origin of Medieval Temple styles' (Indian Culture pp 183-190 Vol VIII). Regarding Vesara as a mixed style he describes the characteristics of Nāgara and Drāviḍa as follows—'The three styles—the Nāgara, the Drāviḍa and the Vesara—are always distinguished in the texts by their shapes. As for example, the texts are all agreed in laying down that a Nāgara temple is quadrangular all over, i.e., from the base to the Stūpi †. But this feature of the plan is so very general and common that it is difficult to consider it as a sure and distinctive cognisance of a particular style. In its origin every type of building may be found to have begun from a quadrangular shape and to have retained it, with slight modifications until a very late stage in evolution. The octagonal and circular shapes respectively of the Drāviḍa and the Vesara styles are also too inadequate to be regarded as sure and distinguishing marks for the style concerned. Under the circumstances, one has to depend on the evidence of the monuments themselves for a knowledge of the particular form and features of any one of the styles.' (Pages 184-185)

\* सर्वं वै चतुरस्रं यत्प्रासादं नागरं विदम् । —शिल्परत्न.

मूलाद्याशिगरे युगाक्षरनिन गेहं स्तूपं नागरम् । —तन्त्रसमुच्चय.

† च [ १ सो ] गनस्तूपीर्धन्तं युगाक्ष नागरं भवेत् । —मानिखगम

स्तूप्यन्तं चतुरस्रं यज्ञागरे परिकीर्तितम् । —मयमत

Here stūpi simply means the top of the śikhara and should not be confused with the domical crowning element (technically known as the stūpi or stūpikā) of the Drāviḍa temples.

1. However on the basis of characteristics given by Mr Saraswati classified them as "temple".

According to Bhattacharya twenty Nāgara temples are given in the list of one kind of

Nāgara temples—

Ānanda, Gṛha, Valabhi

Drāviḍa temples—

Alaka, Ekabhūmika, Catuṣkakah, Tribhūmi, Digbandha, Dibhūmika, Nandana, Pañcataḥ, Pāriyātra, Meru, Mandara, Vimāna and Śūktimat

Vesara temples—

Nandi, Vṛṣa, Samudga, Ghaṭa and Padma

Comparison with Architectural remains—

Considering the rich information given by Viṣṇudharmottara, it would be very enlightening if we could identify different varieties, their features and characteristics with the remains of temples in our country. Unfortunately, however, there is not enough material in the surviving monuments to make an attempted identification very successful. Dr Tarapada Bhattacharya in his *Study on Vāstuvidyā* thinks that all the twenty Nāgara temples described in his work are included in the list of these hundred temples. He also thinks that the hundred and one temples of Viṣṇudharmottara belong mainly to the type of Nāgara temples.

Dr Kramrisch also has devoted a whole chapter in the appendix to her monumental work 'The Hindu Temple' to this list of Viṣṇudharmottara temples (pp 411-421). She has based the discussion of the subject on the eight fold division of the temples given in the text namely (1) Himavat, (2) Śṛṅgavat,

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and one temple of our text—They are Meru, Mandara, Kailāsa, Vimāna, Nandivardhana, Nandana, Sarvatobhadra, Vṛṣa, Simha, Kuṅjara, Ghaṭa, Samudga, Padma, Garuḍa, Hanṣa, Caturasra, Aṣṭasra, Ṣoḍasasra, Mrga and Gṛharāja.

On the evidence of monuments, however, 'the fundamental characteristics of a Nāgara temple are the cruciform plan and the curvilinear tower (Śikhara)' (Page 186).

"In plan the Draviḍa temple presents an inner square chamber as the sanctum and a bigger square enclosure, covered and roofed over, as the pradakṣiṇa around. The division of the external walls into niches by pilasters is also a characteristic element of the South Indian temples. The convex roll cornice with Cāitya window motifs demarcating each of the stages and the little pavilions in the upper storeys may also be regarded as peculiar features of the style' (Page 188). In addition to this a further point in connection with Draviḍa style is noted as follows—'The use of the roll cornice carved with well shaped cāitya arches—a decorative scheme that came to be regarded as a distinguishing mark of the Draviḍa style' (Page 189).

Even though in the section on Painting the Nāgara Citra has been explained on the analogy of Nāgara Prāsāda on the principle of understanding the unknown from the known. It appears that the fashion of classifying temples into styles might have been an extension of a similar fashion in Citra.

(3) Valabhī, (4) Mālyavat, (5) Linga, (6) Caturasra, (7) Grha and (8) Kailāsa

She is of the opinion that ' Amongst extant buildings, few seem to conform with the three-fold division of the height ' As to those that do ' belong to two widely distant countries, the temples of Kashmir of the eighth and ninth centuries ' and to Hoyasala temple in Mysore about three centuries later. ' (p 412)

She finds some resemblance of Valabhī temples in ' the wellknown early relief representations in Sāñci etc and also the shape of the Bhuma Ratha in Mamallapura '. (p 413)

Temple at Nava-Devī in Yogeswara (Almora District), the Vaital Deul in Bhuvaneswara and the Telikāmandir (Gwalior) are compared to a type in which the valabhī of group three appears placed on the top of the building of group one.

The Maniyar Maṭh in Rajgir is regarded by her as an illustration of the Linga or circular type of temples

To illustrate the sixth group she refers to certain representations in Barhut reliefs

For the seventh group she does not find anything coming near it She, however, thinks that the ' Draupadīratha in Mammallapuram would come near this type if its roof could be considered as one of the shapes of the Valabhī and if the triple division of the height in Jagatī, Kaṭi and Talpa is not considered by binding in this group '

The Surarāt temple in the eighth group is compared with ' the certain Jain temples on the one hand and the Hoyasala temple of Mysore on the other, both of which date from C 1100 A D onward ' (p 417)

As to the Sarvatobhadra variety, she would refer to ' Avantīswāmi temple in Kashmir and Kesava temple at Somanatīpur in Mysore '

Eventhough Dr Kramrisch has made a very laudible attempt to compare and identify the various types of temples and their characteristics described in our text One has to say that it is all very conjectural

Further research both in the understanding of the text and a carefully minute study of the existing remains of temples in the light of the information of our text are still not sufficient as to justify any definite or near definite identification

#### Temples and gods

Adhyāyas 86 and 87 not only describe the various types of temples but also give instructions as to the installation (Pratiṣṭhā) of particular deities in particular temples Generally, these instructions follow the description of each variety In the previous section I have tried to give a connected account of the temples reserving the topic of the installation of the deities for this chapter.

We will start with a general rule—Wherever there is no specific instruction about the particular deity to be installed in the particular temple, all the multitudes of gods may be installed but specially the multitudes of gods related to Viṣṇu (Ślo 130 Ad 86)

After describing the Himavat, Mālyavat, Śṛṅgavat, Āgāra, Bhavana, Gṛha, Niṣadha, Śveta and Vindhya temples a general rule is given that all deities can be installed in the above types excepting in the Āgāra and its varieties (Ad 86 Ślo 17) In all the varieties of Āgāra only the Linga is to be installed—Thus Āgāra and its varieties become Śaivite temples

Valabhi—Brahman, Viṣṇu and Maheśvara or Ekanamśa between (Bala) Rama and Kṛṣṇa, or Trilocana between Ganeśa and Skanda, or Janardana or Tvaṣṭā between the Sun and the Moon or according to the reading of Mss A & B only Janardana, (Ślokas 26, 27) or only Durga with many arms, or Lakṣmī or Bhogasaya i.e. Viṣṇu lying on the body of the serpent or Janārdana with his quadruple manifestation or Dhaneśvara in company of Śakra, Kṛnāśa (i.e. Yama) (Ślokas 28, 29) and Varuna. It has been explicitly enjoined that gods other than those mentioned above should not be placed in a temple of Valabhī type (Ślo 30)

Vṛddhuda—Hari, the lord of the universe in his quadruple manifestation (Ślo 32)

Triguna—Brahmā, Viṣṇu and Rudra (Ślo 34)  
or Āditya, Viṣṇu and Candra  
or Ganesa, Rudra and Skanda (Ślo 35)

Turaga—Śukra, Śani, (38) Vinayaka, Bhadrakālī, Skanda and Lakṣmī, (39) or Nagas and Pramathas and not others

Kuñjara—Kinnaras and Śakra and not others (Ślo 41)

Yatheṣṭa and Viśala—The Matṛs, the Grahas, the Nakṣatras, Ādityas, Vasus, Rudras, Viśvadevas, Maruts, Bhṛguṣ, Angirasas, Sādhyas, the two Aśvins, eight Dikpalas and five Bhutas i.e. elements (44 to 46)

Bhadra—Bhadrakālī (47)

Kamala—eight Lokapalas in eight directions or Grahas omitting Ketu eight in number in the following order—Surya, Śukra, Kuja (i.e. Mangala), Rahu, Saura (i.e. Śani), Candra, Budha and Guru or Mahādeva<sup>1</sup> in the form manifesting eight aspects vi. bhu, jala, ākaśa, vahnī, indu, arka, marut, dīkṣata, (i.e. one consecrated for a sacrifice),

1 cf Śākuntala śloka 1

or Vasudeva in his eight fold manifestation<sup>1</sup> (or Hari in his four-fold manifestation in the principal quarters and Asvasirsa, Varaha, Narasimha and Trivikrama in the intermediate directions, Isana etc ) (Ślo 52 to 57)

Arunodaya—For all gods (Ślo 58)

Garuda—Āditya<sup>2</sup> in the main temple and Danda and Pingalaka in the two side temples or Sukra and Śani or Kesava and Śankara, or Candramas in the main temple and Śisira<sup>3</sup> and Ambupa i.e. Varuna in the side temples, or Kāmadeva in the main temple and two Vanamālinas in the side temples or Devarad means Indra in the main and two Vanamālinas in the side temples Or Yama in the principal and Mrtyu and Kala in the side or Varuna in the principal and Gangā and Kalindī (i.e. Yamunā) in the side temples Or Dhanadhyaksa i.e. Kubera in the main and Śankha and Padma in the side or Brahman in the principal and Kesava and Isvara i.e. Siva in the side or Mahadeva in the main and either Visnu and Pitamaha or Vinayaka and Kumara or Virabhadra and Nandi in the side, Garuda in the main and Kasyapa and Vinatā in the side or Vasudeva in the main and either Rudra and Pitamaha or Candra and Arka or Varuna and Anila or Laksmī and Kalaratnī or Anala (fire) and Anila (wind) or Tarkasya and Ananta or Garuḍa and Aruna or Dharma in the principal and Artha and Kama in the side temples (62 to 77)

Śarva, Trailokya Linga, Sarvakṛta } —Linga (82)  
Brahmanda, and Sara

Caturasra—Śakra with multitudes of gods  
or Yama with Pitrs

<sup>1</sup> The meaning of *prabhavajanena ca* is not clear

<sup>2</sup> An inscription at Mandasaur records the construction of a temple to the Sun in the year 437 A.D. by a guild of weavers and its repair in the year 473 A.D. Another on a copper-plate found at Indor in the Bulandshahar District in the United Provinces mentions an endowment of Devavistnu in 464 A.D. for lighting a lamp in a temple of the Sun. And in a third is recorded a grant in 511 A.D. to a temple of Āditya or the Sun. A great many more sun temples have been discovered especially in Western India from Multan down to the Cutch and Northern Gujarat. The ruins of one exist at Modherā eighteen miles to the south of Patan in the last named province and they contain the date Vikrama 1083 corresponding to 1027 A.D. There was another at Gwalior constructed in the time of Mihira-kula the Huna Prince in the beginning of the sixth century (Page 154—Vaiṣṇavism and Śaivism)

We cannot however from the mere remains of these temples say whether the shape of these sun temples was like that of a Garuḍa temple or not

<sup>3</sup> The combination of Śisira and ambupa meaning Varuṇa is not clear. Probably the reading may be trisirambupau where trisira or trisiras may mean Kubera.

or Mahākālā with Matṛs (84)

or Nṛsimha and Durgā, the moon and the  
Nakṣatra, the Sun with the grahas or  
Vāsukī with serpents (84, 85)

Samekhālā, Dvimekhālā and Mekhalāḍhya } all the deities mentioned above as well  
} as those not mentioned should be  
} placed here as courtiers (Ślo 87)

Dhīṣṇya, Śaīya, Budha and Indu—any deity that one desires to install (Ślo 89)

Gṛhī or Guha—Lakṣmī (Ślo 91)

Bahubhūmī—for all gods (Ślo 92)

Guharāja—Bhadrakālī or Viṣṇu lying on the serpent bed (Ślo 100)

Lokapālā—The Lokapālas (Ślo 120)

Mahābhūta—Mahabhūta (Ślo 120)

Digbandha—all gods (Ślo 122)

Ākūsanī—Ākasa (Ślo 126)

There are instructions also about the combination of the deities. When the Candra and Arka are in the same apartment they should not be mixed with other gods. They should face towards each other's direction the east and the west but not the south and the north. Similarly Skanda and Vināyaka, Naga, and Garuda, Yama and Mahesvara, Mahakala and Nṛsimha and Rakta and Śuskā should not be placed together in the same Veśma i.e. apartment. Kāmadeva should not be placed with Brahman, Rudra, Yama and Bhadrakālī similarly Varuna and Anala (fire).

Two images of one god should not be made but two images of the great Viṣṇu can be made according to the manifestation (pradurbhava=Avatara). Also those gods whose pairing is prohibited may be placed in the company of other gods. The Sun and the Moon may be accompanied by the row of Grahās (planets). Skanda and Vinayaka should be near Mahadeva, similarly Śeṣa and Tarkṣya near Vasudeva. In this way even the opposing gods may be brought together suitably in the company of other gods.

**Sarvotabhadra**

Harī in his four fold aspect is the principal god to be installed in the Sarvotabhadra temple (verse 1). Vasudeva faces the east or west but no other direction (v 17). First the direction which Vāsudeva has to face, must be fixed up and when Vāsudeva faces the east in accordance with that Saṁkarṣaṇa faces the south, after that Pradyumna the west, Anuruddha the north. Lakṣmī should be placed to the right of the eastern Maṇḍapa. Nidra to the left of the South Maṇḍapa and Kalarātri to the right of the southern Mandapa, to the left of the western Maṇḍapa Siddhi and Ratī to its right, to the left of the north Kīrti and to its

right Sarasvatī, to the left of the east Puṣṭi Asvaśirṣa, Varaha, Narasimha and Trivikrama are to be installed in the temples at the corners i.e. in the intermediary directions beginning with Aśani in due order. The following twenty four deities are to be placed in small temples which have a mekhala band. Among these twenty four Ananta, Makara, Kaustubha are also included and considered as deities (caturvīmśatīrityete vibudha vibudottama) and also the weapon divinities or Ayudhapurusas of the respective aspects of Viṣṇu are given in the list of twenty-four gods. They are Tarkṣya, Śaṅkha, Padma, Cakra, Langala, Musala, Ananta, Gada, Tala, Trisula, Śaṅga, Śara, Makara, Parasu, Mudgara, Carma, Pasa, Paṭṭisa Nandaka, Śakti, Musti, Vajra, Kaustubha and Vanamala.

The following deities are to be installed in the Damstradevagrhas — Indra and Agni in the eastern direction, Yama and Nirrti in the southern direction, Varuna and Anila in the western direction and Dhaneśvara and Mahesvara in the Northern direction. Eight planets are to be placed in the Damstra temples as under. Sun and Venus in the eastern temples, Mars and Rahu in the southern, Saturn and the Moon in the western, Mercury and Jupiter in the northern. Two Damstra temples are dedicated to Subhadra and Vasubhadra, the Pratihara of Vasudeva. Āśadha and Yajñātara of Sankarsana, Jaya and Vijaya of Pradyumna and Āmoda and Pramoda of Aniruddha should be similarly placed in other Damstra temples. They are all Digpālas and Grahas.

The images to be placed on the Jagatī band are Gayatrī, four Vedas, Vaiṣṇavī Aparajitā Mr̥tyu, Kala, Yama, Danda, Kavaca, Sara, Sankhya, Yoga, the Pāñcaratra system, the Paśupata system, Vyasa, Valmiki, Markanda and Mahabhūta one after the other.

#### Benefits of building Sarvatobhadra temple

One who builds such a temple and properly worships all gods is called a cakravartin in the first Kalpa of the Tretayuga. One who builds the surrounding temples lives in the heaven as long as he desires and then he is united with Viṣṇu. One who worships all the gods with the paraphernalia of gandha, malya, nama-skara, dhupa, dīpa and anna in this temple, one gets the benefit of making the gift of three worlds. Undoubtedly he gets whatever he desires.

As soon as this very beautiful temple with its Cakra and Patakā comes to sight all the troubles disappear. One who enters this temple has no disease, unnatural death and the calamities. Yoginis, Yaksas, Raksasas, Pretas and Vinayakas have no power over such a person. All the principal Sattvatas attain communion with Viṣṇu. All the male and female servants who are in the house go to heaven and remain there till the time of 14 Indras.

The king in whose dominion such a temple exists, remains in the heaven of Indra and enjoys happiness for a long time. Any one who offers a Pataka has his sin swept away by it (i.e. the Pataka). Calamities do not arise for him.

and he obtains excellent merit. One who builds such a temple is born in the next birth as a cakravartin.

The water of the place is always holy (tīrtha). When a dramatic performance (yātra) is given at that holy place, all the gods with Indra the great omniscient Rṣis and ancient Rājaraṣas *i.e.* holy kings with their followers who residing in heaven and whose exploits are like that of Indra, Gandharvas, Apsaras, and the benevolent Bhūtaganas in bodily forms come to witness the great festival of the god. The man who witnesses this great festival undoubtedly attains prosperity (kalyāṇa).

No one should damage in any way the Devadravya *i.e.* the property of god. The king or his appointed officer who does this goes to terrible hells with his sons, relatives and cattle and in this world undoubtedly he loses his position. Those who are devotees in this place, prosper by the grace of the god of gods, Viṣṇu with their cattle and hoards of wealth. Such a temple even made by others must be seen because the sight of it frees a man from all sin and gets him merit (verses 44 to 63, Ad. 88).

Thus the section on Prāsadalakṣaṇa opens before us a vision of one hundred and one varieties of temples. Eventhough, the picture in many details is vague, we have much definite information from which it will be possible to understand the progress of temple architecture in the age of Viṣṇudharmottara. Much of this architecture has disappeared in course of time. Still it will be worth while for a student of art and archaeology to study the surviving monuments in the country in the light of the information derived from the Viṣṇudharmottara.

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## XII

### ART AND RELIGION

The inquiry which started with the question of Vajra as to what brings happiness in this world and the next has now been fully answered in detail by Markandeya. Making of images and inducting deities into them, building of temples and the worship of gods give the desired happiness. But before one could do this, one had to master all arts—arts of sound and arts of form. Markandeya has thus covered the whole field of fine arts—architecture, sculpture, painting, dance, music, drama and poetry. All these arts are taught as bearing on one another and as arts in their own natures. These arts as implied by Markandeya have their final culmination in the temples of gods.

The principle of *rasa* has been explained in detail in Ad. 30. In Sanskrit culture the principle of *rasa* is associated primarily with *Nāṭya* and *Kāvya*. Viṣṇudharmottara however, extends this principle to other arts as well.

Let us recapitulate what our text has to say in this matter.

#### Kāvyarasa

About *Kāvya*, it is said that its action (*karya*) should be accompanied by the nine *rasas* viz. *Hasya*, *Śṛṅgāra*, *Karuna*, *Vīra*, *Raudra*, *Bhayanaka*, *Bibhatsa*, *Adbhuta* and *Śānta*. (Ad. Ślo. 15)

#### Nāṭya—

Coming to *Nāṭya* we find that the above mentioned nine *rasas* are characterized as *Nāṭyarasas* (Verse 61, Ad. 17). It is said that the predominant feature of *Nāṭya* is *Rasa* (*Rasaḥ pradhanamevātatsarva nāṭyam*) and therefore in all its varieties the composition should follow *Rasa* (*Bandho rasanugah karyah sarvesvetesu yatnataḥ* Ślo. 62). The different forms of *Rupakās* are distinguished by the predominance of one or the other *Rasa*. All the *rasas* and the *Vṛttis* find scope in a *Nāṭaka*. In a *Nāṭikā*, *Śṛṅgāra* is predominant. The same holds good about *Prakarana* and *Prakarani*. In *Utsṛṣṭakanaka* *Karuna* is predominant. *Samavakara* has three types of *Śṛṅgāra* based upon *Dharma*, *Artha* and *Kāma*.

*Īhāmṛga* has *Śṛṅgāra* as its predominant *Rasa* but its nature is different from the ordinary *Śṛṅgāra* in as much as one has to seek after, or fight for one's beloved. In *Vyayoga*, *Dīpta* i.e. *Vīra* *rasa* is predominant. In *Ḍima*—*Raudra* is predominant, while in *Prahasana* *Hasya* is predominant. (Ad. 17 Ślo. 19-28)

**Gīta—**

While discussing Gīta (Ad 18) our text says *pūrvoktāṣca navarasaḥ* i.e. the nine rasas mentioned before have also their place in Gīta. Different notes are supposed to evoke different rasas. For example—*Madhyama* and *Pañcama* indicate *Hāsyā* and *Śṛṅgāra*, *Saḍja* and *Rsabha*, *Vīra*, *Raudra* and *Abbhūta*, *Niṣāda* and *Gandhāra* *Karuna*, *Dhāvata* *Bibhatsa* and *Bhayānaka*, and *Madhyama Śānta*. The three layas also express particular rasas. Thus *Madhyama* laya has its place in *Hasya* and *Śṛṅgāra*, *Vilambita* in *Bibhatsa* and *Bhayānaka* and *Druta* in *Vīra*, *Raudra* and *Abbhūta* (Vol 1 P 44)

While describing the play of the various *Tālas* on *Mṛdanga* etc. our text says that *Additā* has its place in *Śṛṅgāra* and *Hāsyā*, *Vitasta* in *Vīra*, *Raudra* and *Abbhūta*, *Ālīpta* in *Karuna* and *Śānta* and *Gomukhī* in *Bibhatsa* and *Bhayānaka* (Vol 1 p 46)

**Nṛtta-Nṛtya—**

While describing *Nṛtta* or *Nṛtya* (Ad 20, Ślo 62) our text says it should be accompanied by *Rasa* and *Bhāva* and that it should be in harmony with the *Kavyarasa* (*rasena bhavena kavyarasanugam ca* Ślo 62). It is also said that *Rasa* is the root of the *Nāṭya* and there can be no *Nṛtta* without *Rasa*—therefore one should try to have *Nṛtta* based upon *Rasa* (Śloka 29, Ad 30). The four *Vṛttis*,—*Bharatī*, *Sattvatī*, *Ārabhatī* and *Kaisikī*—the four styles of dancing and of art in general—have their specific rasas (Ad 20, Ślo 56). *Vīra* is predominant in *Bharatī*, *Sattvatī* in the former particularly through *Vāk* or speech, *Raudra* in *Ārabhatī*, *Śṛṅgāra* and *Hasya* in *Kaisikī* (Ad 20, Ślo s 56 58)

While describing the various postures and movements of dance we had occasion to note how these express different sentiments and emotions. I have also referred to the 36 *rasadr̥ṣṭis* indicating the different rasas and *bhāvas* (Ad 25). These *Dr̥ṣṭis* have a special significance for not only dancing and acting but also for *Citra* i.e. painting and sculpture. The point to be noted is that out of 36 *Dr̥ṣṭis* nine are called *Rasadr̥ṣṭis* after the names of the various rasas excepting the *Śṛṅgāra*. The *Śṛṅgāra dr̥ṣṭi* is called *Kāntā* and the others are called *Bhayānaka*, *Hasya*, *Karuna*, *Abbhūta*, *Raudra*, *Vīra*, *Bibhatsā* and *Śāntā*. As we have seen even the movements of eyeballs and eyebrows are associated with different sentiments and emotions. Some of the *Gatis* are also named after the rasas which they are supposed to express e.g. *Śṛṅgarinī*, *Bibhatsikā*, *Sthirapada* for *Karuna* etc. In short the *Abhinayas* of *Angas* and *Upāṅgas* are related to the expression of particular rasas and *bhavas*.

In the *Citrasūtra* our text says that like *Nṛtta*, *Citra* represents the three worlds—in modern phraseology painting and sculpture are representative arts like dancing and acting.

1 Compare *Adhyāya* 42 śloka 48 *Sādr̥śyakaranam*

Therefore the Anga and Upāṅgakarmas, the rasa and bhāva Dṛṣṭis described previously apply here also (Ad 35, Ślo 5,6, Ad 43, Ślo 37) It is also expressly stated that rasas and bhāvas mentioned before should also be expressed in Citra

In addition to these general remarks one whole Adhyaya 43 is devoted to the topic of nine Citrarasas

I have discussed the citrarasas and the matter incidental to them in the section on Citra

In the case of Citra not only the category of rasas but the categories of guna, dosa and bhusana or alamkara are applied to it These also have been dealt with at the appropriate places

#### Concept of rasa—

Thus we find that the concept of rasa pervades all the arts excepting that of temple building or architecture In the arts of painting and sculpture it is specifically called Citrarasa while in the arts of Poetry, Music, Drama and Dance, it is known as simply rasa or kāvyarasa and nāṭyarasa It is significant that the principle of rasa does not extend to the art of temple building or architecture This limitation implies that the principle of rasa holds good in imitative or representative arts The theory of rasa arises primarily out of the experience of sentiments and emotions (sthāyi and sañcārībhāvas) These are essentially human and so the means of evoking them have to bear some semblance to conditions which arouse human emotions The arts of music, dance, drama and poetry on one hand and painting and sculpture on the other provide such means Architecture having no such semblance could not be taken as evoking any kind of rasa However this category in Viṣṇudharmottara Though, it is not enunciated as a theory of aesthetics in so many words, it is implicit in the treatment of different representative arts

These arts and the rasas that they evoked were primarily humanistic like all other valuable things to men The arts were also offered to divinity by way of

1 Compare the following verses from Viṣṇudharmottara edited by Vyankateswara Press, Bombay

करोति देवप्रासादं यात्रद्वारं सुधासिन्धुम् ।  
जन्मान्तराणि तावन्ति यशस्वी भुवि जायते ॥  
चित्रं स्मरणसमुक्तं कारयिष्यादरेर्हम् ।  
गन्धर्वलोकाप्नोति दूरन्यद्दृग्गानि तु ॥  
दत्त्वा च गीतं धर्मज्ञा गन्धर्वं सह मोदते ।  
स्वयं गीतेन समुज्जयतस्य चापुचरो भवेत् ॥

worship. As such their content became religious and the emotions that they evoked though human in their nature became sublimated. It is the fascination of this sublimated *ras* which really explains the religious turn that artistic impulses took in ancient India. The impulse of sublimation is found working even in the field of religion itself.

The first attempt to make anthropomorphic concepts of gods and goddesses superhuman has resulted in giving them huge forms with more heads, hands and eyes, more terrific weapons and strange vehicles. This however, could not satisfy the finer religious understanding of the cultured people. As a result of this dissatisfaction which may have been due to either the spiritual influences of the Vedantic, Buddhist and Jain thought or the mystic understanding of these deities, an attempt seems to have been made in the age of Visnudharmottara to give these unhuman features of deities as well as their weapons, insignia, vehicles etc. a metaphysical and a spiritual meaning. The technical word for this sort of explanation is *Hetu* as we have seen. These 'Hetus' carry the expressions of religious myths in connection with gods to the plane of divine consciousness of the universe. The worship of gods is not the worship of material objects of which the images are made but is the worship of divinity in its manifold relation of the universe. The divinity is worshipped as the source, maintenance and disappearance of the universe as well as the inspiration of spiritual and moral light in human consciousness. In short, this view of gods and their emblems prepares for a mystic vision of the divinities.

The same inspiration is seen in the discussion of *avahanaprayojana* where it is suggested that a man passes from the *paramurti* of god to the *aparamurti* i.e. from the worship of his inducted divine presence (*paurusi*) in an image to the contemplation of the divine in a purely spiritual way (*Śūnya*) (Ad 108).

The spiritual experience has an affinity with *rasānubhava* or aesthetic experience. Later writers have attempted to describe the nature of *rasānubhava*. According to Abhinavagupta the essence of *Rasa* is *Nirvighna Samvituh* (N S P 280 G O S) and is known amongst literary critics by such words as *Camatkāra*, *Nirveśa*, *Rasana*, *Āsvādāna*, *Bhoga*, *Samapatti*, *Laya*, *Viśrānti* etc. The last

वाचं दत्त्वा तथा त्रिश शकलोकमवाप्नुयात् ।  
 स्वयं वाचेन सृज्य तस्मैवानुचरो भवेत् ॥  
 वाच्यानामपि देवस्य तन्मीमांस्य सदा प्रियम् ।  
 तन सृज्य वरद गाणपत्यमवाप्नुयात् ॥  
 नृप दत्त्वा तवाप्नोति रदलोकमवशयम् ।  
 स्वयं नृपेन सृज्य तस्मैवानुचरो भवेत् ॥  
 प्रेम्णीयप्रदानेन सप्तगोरमवाप्नुयात् ।

श्लो १६-३२ अ. ३५१ वृ २०

three words Samāpatti, Laya and Viśrānti are the words which are also used to denote the highest state of spiritual experience. According to Abhinavagupta the concomitant condition of Rasānubhava is Prakasa which is essence of Ānanda. He compares the cognition of Rasa with the highest experience of a Yogin and distinguishes it from Yogi's experience by the fact that the Rasānubhava is characterized by beauty (Saundarya) while the Yogi's experience is devoid of it (Saundarya Virahat) (N S Vol I p 286). Thus the experience of Rasa being akin to this mystic vision of the divinities makes arts eminently fitted as modes of worship. The contribution of the third Kanda of Visnudharmottara in understanding ancient Indian Culture lies in expressing this relation of art and religion. By its inherent, akinness, the aesthetic experience could easily grow into spiritual and mystic experience. The perception of this harmony in beauty and divinity led to the great synthesis of art and religion in ancient Indian Culture.

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## APPENDIX II

### Iconographical Materials from other Puranas

**Agnipurāna—Adhyāya 46—Śālagrāma.**

Adhyāya 49—Matsya, Kūrma, Varāha, Narasimha, Rāma, Paraśurāma, Balarāma, Vāman, Buddha, Kalki, Vāsudeva, Pradyumna, Aniruddha, Brahmā, Saraswatī, Lakṣmī, Jalasāyina, Hari, Dattatreya, Gaurī

Adhyāya 50—Candī, Navacandikā, Rambhā, Lalitā, Lakṣmī, Saraswatī, Jānhavī, Yamunā, Gaurī, Brahma, Tumburu, Śāṅkarī ( Kārtikeya ), Vārāhī, Vināyaka, Candikā, Durgā, Bhāravī

Adhyāya 51—Sūrya, Bhāskara, Aryamā, Parjanya, Viṣṇu, Idā, Sūsumnā, Mahākālā, Kapila, Budha, Śukra, Rāhu, Ketu, Taksaka, Kulika, Indra, Agni, Yama, Varuna, Vāyu, Kubera, Lokapāla, Hanumāna, Kinnara, Vidyādhara, Piśāca, Vetāla

Adhyāya 52—Sixty-four Yoginis

Adhyāya 53—Linga

**Matsya Purāna—Adhyāya 126—The Sun and the Moon with their vehicles**

Adhyāya 259—Śiva, Natarāja Śiva, Yogīśvara Śiva, Bhairava

Adhyāya 260—Ardhanārīśvara, Śivanārāyana, Mahāvarāha, Narasimha, Vāmana, Brahmā, Kārtika, Gaṇeśa, Kātyāyanī, Mahiśāsūramardini, Indra

Adhyāya 261—Sūrya, Agni, Yama, Dharmarāja, Lord Varuna, Trisūlapānī, Kubera, Isāna, Matrkās

**Nāradiya Purāna—Adhyāya—85—Kālīkā**

Adhyāya—86—Mahālakṣmī

Adhyāya—88—Śrī Rādhā

**Bhavisya Purana—Adhyāya 132—Surya**

Adhyāya 12—Viṣṇu, Vāsudeva, Nṛsimha, Hayagrīva, Nārāyaṇa, Maheśa, Durgā, Lakṣmī, Saraswatī

**Śkanda Purāna—Adhyāya 15—Pañcavadana Mūrti**

Adhyāya 19—Rāma, Kṛṣṇa, Vasudeva, and Subhadra

Adhyāya 72—Bhairavī etc

Adhyāya 63—Rāma ( Daśarathī )

**Kālīkā Purāna—Adhyāya 62—Bhadrakālī.**

**Devī Bhāgavata—Adhyāya 50—Mahākālī, Mahiśāsūramardini, Mahā-saraswatī**

**Sāmba Purāna—Adhyāya 6—Sun**

Adhyāya 21—The Sun and his Chariot.

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### APPENDIX III

Emblems of various deities represented on their images as given in V.D.

<i>Images</i>	<i>Hands</i>	<i>Weapons</i>		<i>Other emblems</i>
		<i>Right</i>	<i>Left</i>	
Brahmā	4	rosary	waterpot (Kamaṇḍalu)	
Viṣṇu	8	an arrow a rosary a club	a skin a garment a bow	
Śiva	10	a rosary a trident an arrow a staff a lotus	a citron a bow a mirror a water-pot a skin	three eyes, Lunar digit on the forehead of Śiva.
Brahman	4	rosary	water-pot	a chariot with seven swans.
Vāsudeva	2	Sun	Moon	
Samkarṣana	2	club	Ploughshare	
Pradyumna	2	bow	arrow	
Aniruddha	2	shield	Sword	
Mahādeva	2	akṣamālā	Kamaṇḍalu	
Sadāśiva	2	bow	arrow	
Bhairava	2	staff	citron	
Nandi	2	shield	trident	
Umā	2	Mirror	Lotus	
Nāsatya	2	divine medicinal plants	Books	
Śakra	4	lotus	on the back of Śaśi	the elephant with four tusks.
Śaśi	2	elephant-goad Resting on the back of Śakra	Thunder bolt Sprout of the Santāna	
Yama	4	Sceptre Sword	On the back of Dhūmorṇī Skin	On a buffa'o.

<i>Images</i>	<i>Hands</i>	<i>Weapons</i>		<i>Other emblems</i>
		<i>Right</i>	<i>Left</i>	
Dhūmorṇā	2	On the back of Yāma	Beautiful Citron	
Citrāgupta	2	A pen	A leaf	
Varuna	4	Lotus Noose	Conch Jewel-box	Chariot with seven swans
Gaurī	2	On the back of Varuna	blue-lotus	
Gaṅgā	2	Cāmara	Lotus	On Makara.
Yamunā	2	Cāmara	Nilotpala	On Tortoise.
Kubera		Mace spear	Jewel-box on the back of Ṛddhi	Man as his vehicle. A flag by an emblem of hon.
Ṛddhi	2	On the back of Kubera	Jewelled vessel	
Tārksya	4	An umbrella Two hands-folded or Two hands support the feet of god and Two hands folded	A full pitcher	
Gaurisvara	4	Rosary, Trident	Mirror, Lotus	The left half of Śiva's body is Pārvati.
Vahni	4	Flames, Trident	Rosary, on the back of Svāhā	Chariot yoked by parrots
Svāhā	2	On the back of Vahni	Jewelled vessel	
Virūpākṣa	2	Staff	On the back of Nirṛti	Vehicle-a Camel.
Nirṛti	2	On the back of Virūpākṣa	Noose	
Vāyu	2	Holding by both the hands the end of a garment		
Śivā Bhairava	2	A snake	(On the back of Pārvati)	Garland of skulls snake ornaments
Viṣṇu	2	Club	Wheel	
Mahī	4	Jewel-vessel Corn-vessel	Vessel full of medicinal plants Lotus	Seated on the back of four elephants.

<i>Images</i>	<i>Hands</i>	<i>Weapons</i>		<i>Other emblems</i>
		<i>Right</i>	<i>Left</i>	
Gagana Brahmā	2 as described above	Sun	Moon	Seated on a lotus-seat
Sāvitrī	2	(On the back of Brahmā)	A garland of rosary-beads	
Saraswatī	4	Book Rosary	Karmāṇḍalu (Vinā)	
Ananta	4	Lotus Sea of liquor	Plough Conch	Many hoods, on the middle hood the earth goddess should be placed
Tumburu		Citron	Skull	On a bull
Jayā	2	Staff	Skull	Man as vehicle
Vijaya	2	Sword	Skull	An owl as Vehicle
Jayanti	2	Rosary	Skull	On horse
Aparājita	2	Small Javelin	Skull	Born on a cloud
Sun	4	In two hands sunbeams as reins two hands on the heads of Daṇḍa and Piṅgala		A chariot with seven horses A banner bearing the mark of a lion
Piṅgaḷa	2	Palm leaf	Pen	
Danda	2	Shield	Lance	
Moon	4	Two white Lotuses on the back of Lustre (Kanti) and Beauty (Śobhā)		A chariot with ten horses A banner bearing the mark of a lion
Bhauma Budha Bṛhaspati	2	A book	Rosary	A golden car with eight horses
Śukra		Jewel receptacle	Book	A car with ten horses
Śani		Staff	Rosary	An iron chariot drawn by eight ser- pents
Rāhu	1	empty hand		
Future Manu	2	A water vessel	Rosary	
Kumāra	4	Cock Bell	Flag Vajayanti A spear	A Vāhana of pea- cock

<i>Images</i>	<i>Hands</i>	<i>Weapons</i>		<i>Other emblems</i>
		<i>Right</i>	<i>Left</i>	
Bhadrakālī	18	Rosary Trident Sword Shield Bow Arrow Conch Lotus	Spoon Ladle Seal-ring Water-vessel Staff Spear Black antelope skin fire in abhaya Pose Jewel-vessel	In the posture of ālīḍha on a car drawn by four lions.
Vināyaka	4	Trident Rosary	Axe Vessel full of sweets	Face of an elephant; Big belly
Aditi Diti Danu Kāsthī Dinayu Simhikā Muni Kadru Krodhā Tura Prādhī Vinatā Surabhī Khasa	2	All these divine mothers should be represented as engaged in making images		
Dhruva	2	Wheel	Rays	
The sons of Śakra and Jayanta	2	Bow	Arrow	
Lord Bala, the son of Yama	2	Spear	Shield	
Puskara	2	Sword	Book	
Nalakucera		A jewel vessel		
Purojaya		A lotus at ease		
Nandi (Ad 73)	4	Trident	Short Javelin	Three eyes
Kāma	8	Bow	Arrow	Makara as
-		Four of his hands should be shown touching the bosoms of his wives		an emblem in his flag

<i>Images</i>	<i>Hands</i>	<i>Weapons</i>		<i>Other emblems</i>
		<i>Right</i>	<i>Left</i>	
Saraswati	4	Rosary Trident	Book Water-vessel	
Vāruṇī		A pitcher		
Cāmunḍā		A spear		
Śuskā	Many hands			Three faces. Surrounded by snakes.
Bhīmā			Khatvāṅga	A garland of skulls.
Śivā	4	Vessel full of blood Sword	Spear flesh	Standing in the alidha posture, a jekal-face.
Eastern direction				Seated on an elephant.
Southern-eastern				Seated on female Elephant.
Southern				On a chariot
South-Western				Seated on a Camel.
West				Seated on a Horse.
North-east				Seated on a Bull.
Kāla		Noose		Serpents, Scorpions.
Fever	3	ashes as his weapon		
Dhanvantari	2	A pitcher full of Nectar in both of his hands.		
Sāmaveda				The face of a dog.
Nara	2	rosaries		Between these two there should be
.				Badarī. Both are
Nīrāyana	4	rosaries		seated on an eight-wheeled beautiful chariot.
Dharma	4	Rosary Other hands should be placed on the head of Vyavasāya and Happiness	The book	Four faces. Four legs.
.				
Narasimha	4	The conch Wheel	Club Lotus	Piercing the heart of Hiranyakaśipu with sharp nails.

<i>Images</i>	<i>Hands</i>	<i>Weapons</i>		<i>Other emblems</i>
		<i>Right</i>	<i>Left</i>	
Harī	2	Resting on the heads of Gadā (Personified club)		Seated on a lion-throne
Śeṣa	4	Plough                      Mace Two hands joined in the nūjālī Pose		Snake ornaments
Bhagavān, on the back of Śeṣa	4	Conch Lotus	Wheel Mace	
Bhagavān with Hīranyākṣa				With raised spear and with the wheel ready to cut off the head of Hīranyākṣa
Hayagrīva	8	The conch Wheel	Mace Lotus	
		Four hands on the head of personified vedas		
Padmanābha	4	Extended over the knee Placed on the navel	Under the head ( of the god ) holding a sprout of Santāna (tree)	
Lakṣmī (near Harī)	2	Beautiful lotuses in the hand		
Lakṣmī (alone seated)	4	Lotus with long stalk Conch	Nectar-pot Bilva	Behind her back a pair of elephants pouring out the contents of two jars
Lakṣmī (standing)	2	Conch	Lotus	Standing on a lotus
Vidyadhara	2	The head	Sword	Engaged in looking at the goddess
Vamana			A staff	Having narrow joints and ready for study
Trivikrama		Staff, Noose and Conch		
Rāma ( i e Paraśu Rāma )			An axe	Matted locks of hair

<i>Images</i>	<i>Hands</i>	<i>Weapons</i>		<i>Other emblems</i>
		<i>Right</i>	<i>Left</i>	
Vṛkodara			A club	Very plumb body, lean middle, bent glance and contracted eye-brows.
Arjuna Nakula and Sahadeva			Bow, Arrow Swords, Shields	Like Aśvins but without medicinal plants.
Bala ( <i>i e.</i> Bala Rāma )		Carrying the plough-share and the club		Eyes dilated through wine.
Rukmiṇī			A blue lotus	
Satyabhāmā				Riding on a camel.
Sāmba			A club	By his sides two female attendants with swords in hands.
Yuyudhāna	Bow		Arrow	



	Mekhalā		Kula	Diara	Jala	Śikhara	Bhūmi	Stambha	Valabhi	Bhūti	Ākara
	1	2	3	4	5	6	7	8	9	10	
Triguṇa (93) Ślo 123	Vimekhalā	—	—	Upeta	—	—	—	—	—	—	—
Tribhūmi (61) Ślo 97	Yukta	—	4	—	—	3	Yukta	—	—	—	Śaḍasra
Tṛimekhalā (41) Ślo 87	2	—	Hina	—	—	—	—	—	Varjitam	—	Caturasra
Trauloḷya (32) Ślo 79	—	—	—	—	—	—	—	—	—	—	Lingā- kara
Dvārāśālā (24) Ślo 48	—	—	8	—	—	—	—	Yukta	—	—	Tiryak
Digbandha (90) Ślo 122	Varuḷa	—	4	—	—	2	—	—	—	—	Astasra
Dvibhūmika (62) Ślo 97	—	—	—	—	—	—	—	—	—	—	Śaḍasra
Dharaṇḍhara (77) Ślo 110	—	—	Yukta	—	—	—	—	—	—	—	—
Dhānya (42) Ślo 89	—	—	—	—	—	—	Many	—	—	—	—
Nandaka (94) Ślo 125	—	—	—	—	—	—	—	—	—	—	—
Nandana (58) Ślo 96	—	—	4	—	—	6	—	—	—	—	Śaḍasra
Nandi (65) Ślo 99	—	—	4	—	—	—	—	—	—	—	Vṛita
Nandī (73) Ślo 15	2	—	4	—	—	—	—	—	—	—	—
Nūla (8) Ślo 16	1	—	4	—	—	—	—	—	—	—	—
Nigraha (18) Ślo 37	—	—	—	—	—	—	—	—	—	—	—
Panca (88) Ślo 119	—	—	5	—	—	—	—	—	—	—	—
Pancatāh (59) Ślo 96	—	—	4	—	—	4	—	—	—	—	Śaḍasra
Prabhaṇṇana (82) Ślo 116	—	—	—	—	—	—	—	—	—	—	—
Pāṇyāraha (44) Ślo 95	—	—	4	—	—	9	—	—	—	—	Śaḍasra
Bahubhūmika (43) Ślo 92	—	—	—	—	—	—	Yathēstam	—	—	—	—
Brahmāṇḍa (35) Ślo 80	2	—	—	—	—	—	—	—	—	—	—
Budha (44) Ślo 89	2	—	Yukta	—	—	—	—	—	Yukta	—	Linga
Bhadra (23) Ślo 47	—	—	—	—	—	—	—	—	—	—	—
Bhavana (5) Ślo 14	2	—	1	—	—	—	—	—	—	—	—
Māṇḍapa (71) Ślo 102	—	—	—	—	—	—	—	—	—	—	—
Mahāsumana (84) Ślo 117	—	—	—	—	—	—	—	—	—	—	—
Mālyavāna (2) Ślo 13	—	2	—	—	—	—	—	—	—	—	—
Megha (47) Ślo 90	—	—	4	—	—	—	—	—	—	—	—
Meru (52) Ślo 93	Yukta	—	Yukta	on all sides	—	—	—	—	—	—	—
Māṅgala (100) Ślo 128	—	—	4	—	—	12	—	—	—	—	—
Māṇḍara (54) Ślo 94	—	—	—	—	—	—	—	—	—	—	—
Mṛdaṅga (86) Ślo 118	—	—	4	—	—	10	—	—	—	—	—
Yathēṣṭa (21) Ślo 42	—	—	—	—	—	—	—	—	—	—	—
Rajarāja (76) Ślo 109	—	—	Yathēṣṭa	—	—	—	—	—	—	—	—
			—	—	Kuharopeta	—	—	—	—	—	—





## APPENDIX V

Lists of temples according to Puranas, Brhatsamhita and Manasara

### V D TEMPLES

1	Īmavān	36	Kamala
2	Malyavān	37	Arunodaya
3	Śṛṅgavān	38	Guhā
4	Āgāra	39	Garuḍa
5	Bhavana	40	Śarva
6	Gṛha	41	Trailokya
7	Niṣadha	42	Linga
8	Nīla	43	Sarvakīja
9	Śveta	44	Brahmaṇḍa
10	Vindhya	45	Sara
11	Valabhi	46	Caturasra
12	Vṛddhida	47	Samekhala
13	Triguna	48	Dvimekhala
14	Śikhara	49	Mekhalāḍhya
15	Nṛgṛha	50	Dhīṣṇya
16	Vṛtti	51	Śālya
17	Kamada	52	Budha
18	Turaga	53	Indu
19	Kunjara	54	Candra
20	Yatheṣṭa	55	Megha
21	Viśala	56	Ambuda
22	Bhadra	57	Alaśa
23	Dvaraśāla	58	Gṛha
24	Subhadra	59	Bahubhūmika
25	Gandhamādana	60	Merū
26	Śuktimana	61	Trikuṣa
27	Mandara	62	Saumya
28	Pariyatra	63	Rajarāja
29	Alaka	64	Dharanidhara
30	Vimāna	65	Vimāna
31	Nandana	66	Suraraṭ
32	Pancaka	67	Ānanda
33	Caturaska	68	Susama
34	Tribhūmi	69	Prabhanjana
35	Dvibhūmi	70	Viśvakarma

71	Ekabhūmi	86	Mrdanga
72	Samudga	87	Vajra
73	Nandi	88	Lokapala
74	Guhārāja	89	Digbandha
75	Vrsa	90	Samanya
76	Hamsa	91	Suguha
77	Ghaṭa	92	Triguna
78	Simha	93	Nandaka
79	Mandapa	94	Ākaśani
80	Dvadasasri	95	Śankha
81	Sadasri	96	Sodaśasri
82	Aṣṭāsri	97	Vajrayanta
83	Kailāsa	98	Ambuda
84	Mahāsumana	99	Mangala
85	Chhatra	100	Sarvatobhadra

## AGNI PURĀNA

## I Vairāja — Quandrangular or square (Catusrah)

1	Meru	6	Cāruka
2	Mandara	7	Nandika
3	Vimāna	8	Nandivardhamāna
4	Bhadra	9	Śrivatsa
5	Sarvatobhadra		

## II Puṣpaka — Rectangular — (Āyātah)

10	Valabhi	15	Brahmamaṇḍita
11	Gṛharāja	16	Bhuvana
12	Śalagṛha	17	Prabhava
13	Viśala	18	Śivika-Veśma
14	Sama		

## III Kailāsa — Round — (Vṛttah)

19	Valaya	24	Uṣṇisaha
20	Dundubhi	25	Śankha
21	Padma	26	Kalaśa
22	Mahāpadmaka	27	Sva-Vṛkṣa or Khavṛkṣa
23	Vardhani		

## IV Maṇḍika — Oval — (Vṛttāyata)

28	Gaja	31	Hamsa
29	Vṛṣabha	32	Garutmān
30	Rukṣanāyaka	33	Śrī, aya

- |              |                  |
|--------------|------------------|
| 34. Bhūṣana  | 36. Pṛthivīdhara |
| 35. Bhūdhara |                  |

## V. Triviṣṭapa — Octangular — (Aṣṭāsra)

- |                   |                    |
|-------------------|--------------------|
| 37. Vajra         | 42. Svastikakhadga |
| 38. Cakra         | 43. Gadā           |
| 39. Śaṣṭika       | 44. Śrīkaṇṭha      |
| 40. Vajrasvastika | 45. Vijaya         |
| 41. Citra         |                    |

## MĀNASĀRA

## Single storeyed buildings.

- |                 |                |
|-----------------|----------------|
| 1. Vajrayantika | 5. Śrīkara     |
| 2. Bhoga        | 6. Hastipṛṣṭha |
| 3. Śrīvīśāla    | 7. Skandatāra  |
| 4. Svastibandha | 8. Kesara      |

## Two storeyed buildings

- |                          |              |
|--------------------------|--------------|
| 9. Śrīkara               | 13. Antika   |
| 10. Vijaya               | 14. Adbhuta  |
| 11. Siddha               | 15. Svastika |
| 12. Pārsnika or Pauṣṭika | 16. Puṣkala  |

## Three storeyed buildings

- |               |                 |
|---------------|-----------------|
| 17. Śrīkānta  | 21. Kamalāṅga   |
| 18. Āsana     | 22. Brahmakānta |
| 19. Sukhālaya | 23. Merukānta   |
| 20. Kesara    | 24. Kailāsa     |

## Four storeyed buildings.

- |                |                 |
|----------------|-----------------|
| 25. Viśnukānta | 29. Īśvarakānta |
| 26. Caturmukha | 30. Mancakānta  |
| 27. Sadāśiva   | 31. Vedikānta   |
| 28. Rudrakānta | 32. Indrakānta  |

## Five storeyed buildings

- |                |                 |
|----------------|-----------------|
| 33. Airāvata   | 37. Yamakānta   |
| 34. Bhūtakānta | 38. Grhakānta   |
| 35. Viśvakānta | 39. Yajnakānta  |
| 36. Mūrtikānta | 40. Brahmakānta |

## Six storeyed buildings

- |                |                   |
|----------------|-------------------|
| 41. Padmakānta | 43. Jyoti(ṣ)kānta |
| 42. Kāntāra    | 44. Saroruha      |

- |                            |                     |
|----------------------------|---------------------|
| 45. Sundara                | 50. Vipulākṛtikā    |
| 46. Upakānta               | 51. Svastikānta     |
| 47. Kamala                 | 52. Nadyāvarta      |
| 48. Ratnakānta             | 53. Ikṣukānta       |
| 49. Vipulānka              |                     |
| Seven storeyed buildings.  |                     |
| 54. Puṇḍarika              | 58. Pañjara         |
| 55. Śrikānta               | 59. Āśramāgara      |
| 56. Śrībhoga               | 60. Harmyakānta     |
| 57. Dhārana                | 61. Himakānta       |
| Eight storeyed buildings.  |                     |
| 62. Bhu-kānta              | 66. Janakānta       |
| 63. Bhūpakānta             | 67. Tapa(s)kānta    |
| 64. Svargakānta            | 68. Satyakānta      |
| 65. Mahākānta              | 69. Devakānta       |
| Nine storeyed buildings.   |                     |
| 70. Saurakānta             | 74. Supratikānta    |
| 71. Raurava                | 75. Viśvakānta      |
| 72. Caṇḍita                | 76. Viṣṭa           |
| 73. Bhūṣaṇa                |                     |
| Ten storeyed buildings.    |                     |
| 77. Bhūkānta               | 80. Antarikṣakānta  |
| 78. Candrakānta            | 81. Meghakānta      |
| 79. Bhavanakānta           | 82. Ambujakānta     |
| Eleven storeyed buildings. |                     |
| 83. Śambukānta             | 86. Yamakānta       |
| 84. Ikakānta               | 87. Vajrakānta      |
| 85. Cakrakānta             | 88. Akarakānta      |
| Twelve storeyed buildings. |                     |
| 89. Pāñcāla                | 94. Kerala          |
| 90. Drāviḍa                | 95. Vanakānta       |
| 91. Madhyakānta            | 96. Māgadhakānta    |
| 92. Kālingakānta           | 97. Janakānta       |
| 93. Varāṇsa ( ? Virāṇsa )  | 98. Sū ( fū ) rāṇsa |

## GARUDA PURĀṆA

## 1. Vairāja — Square — ( Caturastha )

- |            |            |
|------------|------------|
| 1. Meru    | 3. Rucakā  |
| 2. Mandara | 4. Nandana |

5	Vimāna	8	Nandivardhana
6	Bhadraakāṣa	9	Śrīvatsa
7	Sarvatobhadra		

## II Puṣpaka — Rectangular — (Āyātah)

10	Valabhi	15	Brahmamandira
11	Gṛharāja	16	Bhavana
12	Śālagṛha	17	Uttambha
13	Mandira	18	Śībikāveśma
14	Vimāna		

## III Kailāsa — Round — (Vṛttah)

19	Valaya	24	Uṣṇīṣi
20	Dundubhi	25	Śankha
21	Padma	26	Kalāśa
22	Mahāpadma	27	Guvavṛkṣa (Gṛhavṛkṣa)
23	Mukuli		

## IV Manika — Mālīka — Oval — (Vṛttāyataḥ)

28	Gaja	33	Bhūmukha
29	Vṛṣabha	34	Bhūdhara
30	Hamsa	35	Śrījaya
31	Garuḍa	36	Pṛthuvīdhara
32	Simha		

## V Trivṛṣṭapa — Octangular — Aṣṭāśraḥ

37	Vajra	42	Khanga
38	Cakra	43	Gadā
39	Muṣṭika	44	Śrīvṛkṣa
40	Vakra	45	Vijaya
41	Svastika		

## MATSYA PURANA—Ad 269

1	Meru	11	Gaja
2	Mandara	12	Kumbha
3	Kailāsa	13	Samudgaka
4	Vīmanacchanda	14	Padmaka
5	Nandivardhana	15	Garuḍa
6	Nandana	16	Hamsa
7	Sarvatobhadra	17	Vartula
8	Valabhicchhandaka	18	Caturasra
9	Vṛṣa	19	Aṣṭāśra
10	Simha	20	Ṣoḍaśāśra

## BHA VIŚYA PURĀṆA—Ad 130

- |                  |                   |
|------------------|-------------------|
| 1. Meru          | 11. Gṛharāja      |
| 2. Mandara       | 12. Vṛṣa          |
| 3. Kailāsa       | 13. Haṁsa         |
| 4. Vimāna        | 14. Ghaṭa         |
| 5. Nandana       | 15. Sarvatobhadra |
| 6. Samudga       | 16. Siṁha         |
| 7. Padma         | 17. Vṛtta         |
| 8. Garuḍa        | 18. Catuskona     |
| 9. Nandivardhana | 19. Aṣṭāsra       |
| 10. Kuñjara      | 20. Śoḍaśāsra     |

## BRĤATSAMHITĀ—Ad 56

- |                  |               |
|------------------|---------------|
| 1. Meru          | 11. Ghata     |
| 2. Mandara       | 12. Samudga   |
| 3. Kailāsa       | 13. Padma     |
| 4. Vimānacchanda | 14. Garuda    |
| 5. Nandivardhana | 15. Haṁsa     |
| 6. Nandana       | 16. Vṛtta     |
| 7. Sarvatobhadra | 17. Catuṣkoṇa |
| 8. Vṛṣa          | 18. Aṣṭāsra   |
| 9. Siṁha         | 19. Śoḍaśāsra |
| 10. Kuñjara      | 20. Gṛharāja. |
-

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॥ देव	१०५ ४	३१६	अहर्निश शक्रसन्निध	१३ ६	२९
॥ जयन्त	१०५ ४७	३२०	आनामनी सा भवति	८६ १२६	२४१
॥ तथैवा०	१०३ २०	२५	आयुश्चितं सम चैव	२५ ३३	७०
॥ तथैव	१०५ ५०	३२०	आयुश्चान्नरिते	३३ ६२	११७
॥ तथा	१०५ ५९	३२१	अ श्रितरेचित श्रित	२० ४३	५०
॥ तथामोदं	१०६ १४४	३३५	आनन्द चाप वरद	१०६ ७२	३२८
॥ तथापाद	१०६ १३६	३३४	अ गच्छ नृवराहेह	१०६ १८	३०६
॥ दडसरा	१०५ १०	३१७	आगच्छन्ति वृत्तेनेऽस्मिन्	९३ १९	२६२
॥ दश	१०५ १९	३१७	आगच्छन्ति प्रतिष्ठातु	९३ २०	२६२
॥ देवकी	१०६ ६११	३२२	आगच्छ सुसलायेह	१०६ ७१	३०८
॥ धर्मपुत्र	१०६ ११०	३३२	आगच्छ गङ्गलायेह	१०६ ७७	३२८
॥ पार्थ	१०६ ११०	३३२	आगच्छ वरदे लक्ष्मि	१०६ ३०	३०४
॥ पिङ्गले	१०५ १३	३१७	आगच्छ धर्मवेदेह	११६ ८०	३०९
॥ पुरोजन	१०५ ५१	३२०	अ गच्छेह वृत्तिदाय	१०६ ४२	३०९
॥ प्रद्युम्न	१०६ १०६	३३१	आगाराणो भवन्त्येव	८६ १४	२३१
॥ प्रद्युम्न	१०६ १०७	३३३	आग्नेयमेतत्तत्त्वमुक्तं	५६ १०	१७५
॥ भीम	१०६ १११	३३२	आग्नेये च समायात	१०४ ११२	३१४
॥ मनूक्षेपं	१०६ ५३	३०२	आघातसूना भूमिध	९३ ३६	२६४
॥ सुहृतां	१०३ ४९	३०२	आचन्द्रार्क रिषिता सीरे	९६ २१	२७६
॥ यमुना	१०५ ३९	३१९	आचक्ष्व रूपनिर्माणम्	६५ १	१८८
॥ यतोदो	१०६ ११८	३३०	आचक्ष्व रूपं लक्ष्म्या	८२ १	२१६
॥ युयुधान	१०६ १३२	३३४	आतपे तारतया शुष्का	९१ ५	२५७
॥ सर्वा	१०३ २१	२९९	आतोयं मुहि धर्मरा	२ ७	३
॥ लक्ष्मण	१०६ १०७	३३१	आतोय यो न जानाति	२ ६	३

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आवाहयाम्यहं देवं	१०६ ३	३२०		१०३ ४८	३०३
आवाहयाम्यहं देव	१०६ १४	३२३	आवाहयिष्यामि दिश	१०४ १०५	३१३
आवाहयाम्यहं देव	१०६ २२	३२४	आवाहयिष्यामि शुभा	१०४ ५७	३०९
आवाहयिष्यामि तथा निचरान्			आवाहयिष्यामीन्द्राग्नी	१०४ ७८	३१०
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आवाहयिष्यामि तथा चतुर			आवाहयिष्याम्यदितिं तपसा		
१०३ ३७	३०१			१०४ ६२	३०९
आवाहयिष्यामि तथा देवानां			आवाहयिष्याम्यर्ष्यमादित्यं		
१०३ ४०	३०१			१०४ ७१	३१०
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आवाहयिष्यामि तथा पातालान्			आवाहयिष्ये महिष	१०५ २७	३१८
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१०३ ३९	३०१		आश्विने नाशमाप्नोति	९६ २१	२७५
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एवं ( १ व ) मध्येन संयुक्ता	३३ १००	१२१	ऐकारिको ह ( १ वी ) त रसो	१७ २६	३९
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ऐश्वर्ययोगाद्दुतसर्वलोकः	७९	११	२१३	कटिशीर्षनिविष्टाप्रौ	२६ ८४ ८२
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कटिरष्टमभागो न (? नां)	८८	६	२४९	कर्तव्यः पद्मपत्राभो	५३ १ १७५
कण्टकिद्रुमसंकीर्णा	९३	३४	२६४	कर्तव्या देवनामाङ्गा	७३ ३३ २०३
कण्ठस्तालत्रिभागः स्यात्	३५	१४	१२८	कर्तव्यानि महीपालैः	९३ ७ २६१
कण्ठेन शुभरेखेण	८५	३	२२२	कर्तव्यास्ते महाराज	४२ ५ १४६
कथितान्यथापि व्याहुः	१७	२	३७	कर्तव्यो नाभिदेशस्थः	८१ ५ २१५
कद्रुः क्रोधा तुरा प्राधा	७३	३	२००	कर्तव्यो वामनो देवः	८५ ५४ २२६
कनिष्ठये तथा द्वे तु	३३	५३	११६	कर्तव्योऽभिनवत्तरय	३१ ३८ १०७
कनिष्ठानामिकामध्ये	३३	८	११२	कर्तव्यौ तनुमध्यौ	८५ २३ २२४
कनिष्ठान्ते चाङ्गुष्ठं	३३	९	११२	कर्तव्यौ वा महाराज	८६ ६४ २३५
कनिष्ठिकां सहस्रिताम्	३३	७	११२	कर्तुं तु तदनिष्टं स्यात्	९३ ११ २६३
कनिष्ठिके द्वे चाङ्गुष्ठौ	३३	११	११३	कर्तुः मुखावहा नैव	९६ ७७ २८१
कनिष्ठा मध्यमे योजय	३३	८५	११९	कर्तव्यं साधकी प्रोक्ता	९६ ५१ २७८
कन्यायां लोककान्ता स्यात्	९६	९६	२८७	कर्तव्यप्रजनप्रयः	४७ ७० १५७
कन्यामालिनी भीमा	७३	३०	२०२	कर्तव्येनाभि सर्वाणि	१९ ८३ १४०
कर्णालं तरय कर्तव्यं	६६	३	१८९	कर्तव्येनाभि निर्गता	३१ ७ १०४
कर्णिकामर्जनी गृध्रा	३३	७३	११८	कर्तव्यनामकभूतानाम्	४६ ११ १६३
कर्णिकेऽनामिका कीर्णा	३३	९९	१२०	कर्तव्यान्तरिका कृत्वा	१७ ५८ ४२

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कलानां प्रवरं चिह्नं	८३	३८	१५७	कालविस्थपतिः पूज्यो	९४	२६	२६८
कलावल्लभलेखं	३९	१०	१३७	कालस्य रूपरूपाणाम्	१६	१४	३६
कलिर्विघ्नो घटो	१३	८	२७	कालः करालवदनो	७३	३९	२०३
कलौ प्रवृत्तः सर्वोऽयं	९३	५	२६१	कालः प्रोक्तो विष्णुपादः	५७	४	१८०
कल्पनागोपितार्थास्तु	१६	५	३५	कालिन्दी यमुना प्रोक्ता	९	२३	२१
कश्यपस्यापराः परन्यः	७३	६	२००	काव्यं कलावीशलमप्रयुक्तं	१५	१५	२४
कस्मिन् काले तु कर्तव्या	९६	१	२७४	काव्ये येऽमिहिता दोषाः	१६	१	३५
काङ्गूलेनामिका वका	२६	३८	७८	काष्ठानामागस्य बन्धं	९१	१३	२५८
कार्तिकः स्यात्तु कृतको	५	२१	११	का का विष्णोस्तनुं भक्तः	११८	१	३५६
कार्तिरेय जगन्नाथ	१०४	३२	३०६	कातरूपं परं स्थानं	३९	९	१३६
कान्ता भयानका हास्या	२५	१	६७	किञ्चित्प्रत्यजठरो	५२	२	१७३
कापोतः करुणश्चैव	३०	६	१०१	किञ्चिदुद्धु ( ? ह ) तवैशाख	४२	३४	१४९
कापिल पश्चिमं वक्त्रं	४४	१२	१५९	किञ्चिद्भूता ततः काले	९६	२८	२७६
कामार्ताञ्जवरितोर्ध्वं	२८	५६	९५	किञ्चिद्भूतानघसंकाशाः	४२	४०	१४९
कामदेवो न कर्तव्यः	८६	१३६	२४३	किञ्चिदुन्नमितपुरा	२५	१६	६८
कामनिष्ठान्प्रयच्छन्ति	१	१६	२	किञ्चिदम्बोदरः कार्यः	५४	६	१७७
काममावाहयिष्यामि	१०५	५५	३२१	किञ्चिराख्याः किंपुरुषाः	८	२४	१९
काम कामप्रदं शान्तं	१०६	१९	३२३	किञ्चिदाशुचिते नेने	२८	४	९०
कार्यमावाहनं तत्र	१०६	१५३	३३५	किं कर्तव्यं मनुष्येण	१	१	१
कार्यवृद्धिकरी पथे	९६	५०	२७८	किं भयं तस्य देवस्य	८५	१५	२२३
कार्यसिद्धिः समायत्ता	१०४	५०	३०८	कीर्तिदा नवमे ज्ञेया	९६	१२२	२८५
कार्यस्यावयवाः कार्याः	४२	५६	१५१	कीर्तिर्दमीर्भूतिर्मेधा	११	१	२५
कार्याणि प्रतिशीर्षाणि	२७	५	८५	कीर्तिश्च पञ्चमे ज्ञेया	९६	११८	२८४
कार्या भद्रप्रमाणेन	४२	३	१४६	कीर्तिं निभुवने शुद्धा	९६	११४	२८४
कार्या योगेन चान्येऽपि	७०	४	१९६	कीनाशश्च स्मृतो वैश्वः	१०	३	९२
कार्या ललितसञ्चारा	२३	९५	८३	कुङ्कुटश्च तथा घण्टा	७१	५	१९७
कार्या हंसप्रमाणेन	३८	६	१३३	कुङ्कुमे शुद्धे त्रिषु शरते	४०	११	१४२
कार्याः सुहृदा द्विभुमाश्च	७७	१०	२०८	कुञ्जरेण तथा भग्नान्	८९	४	२५१
कार्योऽनुरक्तकरणे	२४	५८	९५	कुञ्जिताकुञ्जिता दृष्टिः	२५	२०	६८
कार्योऽयं परिवारेषु	२६	२२	७७	कुञ्जरेण महातेजाः	८४	१२	२२१
काल एव स्वरूपेण	५१	१४	१७२	कुमारः षण्मुखः कार्यः	७१	४	१९७
कालमावाहयिष्यामि	१०३	५४	३०९	कुमुदौ च सितौ कार्यौ	६८	२	१९३
कालमावाहयिष्यामि	१०५	३०	३१८	कुम्भस्य च शिखानां च	९४	२३	२६८
कालरात्री तु विज्ञेया	५१	१२	१७२	कुम्भाकारा शिला कुर्वति	९४	१३	२६७

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खातेऽधिकं च मृद्यन्	९३	४२	२६४	गुणाधारं जगद्योनि	१०२	६	२९७
खेदालसं तथा चक्षुः	२२	८	५४	गुणास्तु यौगं पश्यामो	५	१९	११
गङ्गायाश्च कृता तन	९६	२९	२७६	गुणकनामानि कर्णध	१२	७	२७
गण्डसंश्रयमेतेन	२६	४८	७९	गृध्रोऽजानुचरणः	५४	३	१७७
गणेशस्वन्दयोर्मध्ये	८६	२७	२३२	गृद्धावलीनकं लीनं	२०	५१	५१
ग( ? गौ )णो नैमित्तिको	५	१८	११	गृहस्तम्भद्रुमशुभ्रं	८८	३	२४८
गतौ र( ? न )मेत चेष्टानां	१९	३५	१००	गृहाख्यश्चैव निर्दिष्टः	८६	१५	२३१
गदामुद्रा भवत्येषा	३३	१०८	१२१	गृहीत्वा तच्च रुदोऽपि	३४	२०	१२५
गदामुद्रा समाख्याता	३३	११५	६२२	गृहे प्रतिष्ठा तत्रापि	९३	३	२६१
गदावेग निरस्तोऽग्र	१०६	१०	३२२	गोप[ ? पुरं ] पत्तनं सै[ न्य ]	१३	१०	२९
गद्यं पद्यं च धर्मज्ञ	२	१२	४	गौरस्तु कार्यो वाल्मीकि	८५	६४	२२७
गद्यपद्याद्युभौ तेन	२	१३	४	गौरी शर्वेति विख्याता	५५	५	१७८
गन्धमात्यनमस्कार	८७	४७	२४७	गौरी शुक्लाम्बरा देवी	८२	३	२१६
गन्ध( ? न्धे ) स्पृशे	२५	३८	७०	गौरुता द्यागलोऽजध	१०	५	२२
गमनेच्छा शिवा भार्या	५८	२	१८१	ग्लानिः शङ्खाम्यसूया च	३१	४४	१०८
गम्भीरनादश्रवणात्	२८	३६	९३	ग्रन्थिमन्तस्तु कर्तव्या	२७	३७	८८
गय योगे यकारोऽग्र	७	४	१५	प्रसमानः स कर्तव्यः	८३	७	२१८
गरुडश्च तथा कार्यो	८५	४७	२२६	ग्रहानावाहयिष्यामि	१०३	४५	३०२
गरुडेह समम्प्रेहि	१०६	३५	३२५	ग्रहाणां देवताः प्रोक्ता	७१	१	११७
गर्वश्चैव वितर्कश्च	३१	५२	१०८	ग्रहाणां रूपनिर्माणम्	६९	१	१९५
गर्वे( ? र्भे )ण खेदद्वेगेण	३१	१८	१०५	ग्रहानावाहयिष्यामि	१०३	४५	३०२
गदप्रहारिते कार्यो	३९	१८	९८	ग्रहाष्टकं वा कर्तव्यं	८७	३१	२४५
गानप्रहादनेनेह	२८	६	९०	ग्रहाशस्तारमन्द्रे च	१८	१	४४
गानस्य कम्पनात्तज्ज्ञैः	२८	३१	९२	ग्रामे वा यदि घोषे	९३	२६	२६३
गान्धीयंयत्त्वशौण्डीयं	२६	२५	७७	ग्राहयामास स तदा	३५	५	१२७
गायन्त्युष्णिगनुष्टुप् च	६७	१२	१९२	ग्रौष्मे तेजस्विनी कान्ता	९६	१७	२७५
गायत्रीं चतुरो वेदान्	८७	३८	२४६	चतुर्मुखं चतुर्बाहुं	१०६	५७	३२७
गायत्रीं देवजननी	१०६	६८	३२८	चतुर्भुजैः कुमारस्य	७१	३०	११७
गङ्गरी तु स्मृता माया	६०	३	१८३	चतुर्युगे चतुष्केतुं	१०६	५	३२९
गीतवाद्यसमायुक्ता	४३	१५	१४७	चतुर्वक्त्रश्चतुष्पादः	७७	२	२०८
गीतशास्त्रं समाचक्षत्र	२	९	३	चतुर्वक्त्रस्य कर्तव्यं	८५	४६	२२६
गुह्यं तु पापार्थं	९०	१३	२५५	चतुर्वक्त्रं महाबाहुं	१०६	४	३२२
गुणधनमिति प्रोक्तं	८४	१०	२२०	चतुर्वेदं चतुर्वक्त्रं	१०४	२	३०४
गुणाधारं गुणैर्हानं	१	६	३२२	चतुष्प्रकारोऽभिषयः	२०	१५	४८

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चोदना परिहारश्च	५	६	१०	जयं जानीहि वरुणं	८५ ३७ २२५
चौर्यादिभिर्गृहीतस्य	३१	१३	१०५	जया च विजया चैव	६६ ५ १८९
चौर्यादिज्ञातमुपतप्तं	३१	३५	१००	जया पुरषगा कार्या	६६ १० १८९
छन्दे चिति (१ दधिति)				जया श्वेता तु कर्तव्या	६६ ११ १९०
तथैवाग्नि ७३	४५	२०४		जरायुजस्य जगतः	१०६ ६ ३२२
छन्दोविरहितं गद्यं	१५	९	३३	जलमध्यगतः कार्यः	८१ २ २१५
छत्रपञ्चपताकाश्च	२८	२६	३२	जलनामानि सर्वाणि	१३ २ २९
छत्रं च पूर्णकुम्भं च	५४	४	१७७	जलाशयविहीनेषु	६३ २९ २६३
छत्राकारः स्मृतश्छेत्री	८६	११८	२४०	जातुगतं विमुक्तं च	२२ २ ५४
छायागतमिति श्लोकं	३२	१७	१३७	जाम्बूनदं तद्देवानां	१० ७ २२
छातोदरी न कर्तव्या	३८	१६	१३४	जायानारास्तु जायास्ये	९६ १२८ २८५
छाया तु यमुना ह्येया	५२	१९	१७४	जालपादकराः कार्याः	३७ ५ १३१
छायाभावाद्दयिष्यामि	१०५	१८	३१७	जालवातायनादीनां	२६ ६९ ८१
द्विषं क्रोधे परं हास्ये	२५	६९	७३	जालागवाधकोपेतैः	८७ १५ २४४
द्विषं निकृतमेव स्यात्	२५	६८	७३	जितेन्द्रियतया युक्तं	२८ ३० ९३
छेतव्यं तु द्रुमं गत्वा	८९	१३	२५२	जिह्वाधरौष्ठमदं वै	२५ ६७ ७३
छेदकस्य ततः कृत्वा	९०	२९	२५६	जीवरूपेण कर्तव्या	७३ ६ १९९
जगतो यदभावस्तु	४८	१९	१६७	जीवे धनादग्रा लभ्ये	१६ १२० २८४
जगतोऽस्य समुपति	१०४	७	३०४	जवरत्निपादः कर्तव्यः	७३ ४० २०३
जङ्घानुत्तरी तथा चोरु	३५	१३	१२८	जवरमावाहयिष्यामि	१०५ ६ ३१६
जङ्घामध्यगतौ (१ ते) कृत्वा				जया च गतातिरतथा हानिः	११ ८ २५
	३३	१११	१२२	जवालाकारं परं धाम	५६ ७ १७९
जटाशृङ्गं कार्यं	२७	४२	८८	जवालाभिर्शूर्पा कर्तव्या	५६ ४ १७९
जटाधरं चतुर्बाहुः	४४	६	१५८	जवालाभालाकुलवपुः	७८/२ १० २१०
जटाधरोऽधमाली च	७०	३	१०६	ज्येष्ठे देवि त्वमभ्येहि	१०४ ८३ ३११
जडता मरणं चैव	३१	४७	१०८	ज्योत्स्नाभावाद्दयिष्यामि	१०५ ४९ ३२०
जनमध्येन संप्राप्तम्	३३	१०४	१२१	ज्ञापमानाद्दयिष्यामि	१०६ ३७ ३२५
जनस्तपश्च सत्यं च	४६	१३	१६३	ज्ञातव्यं भूमिपथेऽथ	२९ १४ ५५
जन्मलमोक्षे प्रेष्टा	९६	९३	२८२	ज्ञानं मूर्तिर्हो जगतामधीश	
जम्बूद्वीपस्य वर्षेणु	२७	२०	८६		७८/२ १३ २११
जयमावाहयिष्यामि	१०६	१४०	३३४	ज्ञाने विरोधा च लपा	२५ ३० ६६
जयलक्ष्मीं कर्तव्या	८२	१४	२१७	ज्ञेया चपलता राजत्	३१ २५ १०६
जय शीघ्रं त्वमभ्येहि	१०६	१४२	३३४	ज्ञेया प्रयोदशे क्षेम्या	९६ ५२ ३७८
जयं च विजयं चैव	८७	३५	२४६	ज्ञेयाः प्रशस्ताः पापिनाः	९० २२ ३५६

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चोदना परिहारथ	५	६	१०	जयं जानीहि वरुणं	८५ ३७ २२५
चौर्यादिमिर्गृहीतस्य	३१	१३	१०५	जया च विजया चैव	६६ ५ १८९
चौर्यादिजातमुप्रतवं	३१	३५	१०७	जया पुरुरगा कार्या	६६ १० १८९
छन्देचिति (? दक्षिति)				जया श्वेता तु कर्तव्या	६६ ११ १९०
तथैवाग्नि	७३	४५	२०४	जरायुजस्य जगत्तः	१०६ ६ ३२२
छन्दोविरहितं मद्यं	१५	९	३३	जलमध्यगतः कार्यः	८१ २ २१५
छत्रध्वजपताकाथ	२८	२६	९२	जलनामानि सर्वाणि	१३ २ २९
छत्रं च पूर्णकुम्भं च	५४	४	१०७	जलाशयविहीनेषु	९३ २९ २६३
छत्राभारः स्मृतः छत्रो	८६	११८	२४०	जानुगतं विमुक्तं च	२२ २ ५४
छायागतमिति प्रोक्तं	३२	१७	१३७	जाम्बूनद तद्देवानां	१० ७ २२
छातोदरी न कर्तव्या	३८	१६	१३४	जायानास्तु जायास्ये	९६ १२८ २८५
छाया तु यमुना क्षेया	५२	१९	१७४	जालपादकराः कार्याः	३७ ५ १३१
छायाभावाद्दयिष्यामि	१०५	१८	३१७	जालवातायनादीना	२६ ६९ ८१
द्विशं क्रोधे परं हास्ये	२५	६९	७३	जालागयाश्चोपेतैः	८७ १५ २४४
द्विशं निकृत्तमेव स्यात्	२५	६८	७३	जिनेन्द्रियतया युक्तं	२८ ३० ९२
द्वैतव्यं तु द्वयं गत्वा	८९	१३	२५२	जिह्वाधरीष्टमर्दं वै	२५ ६७ ७३
द्वैदस्य ततः कृत्वा	९०	२९	२५६	जीवरूपेण कर्तव्या	७२ ६ १९९
जगतो यदभावस्तु	४८	१९	१६७	जीवे धनाद्या लभ्ये	९६ १२० २८४
जगतोऽस्य समुपति	१०४	७	३०४	ज्वरस्त्रिपादः कर्तव्यः	७३ ४० २०३
जह्वातुह्यौ तथा चोरू	३५	१३	११८	ज्वरमावाहयिष्यामि	१०५ ६ ३१६
जह्वामध्यगतौ (? ते) कृत्वा				ज्या च ग्लानिस्तथा हानिः	११ ८ २५
	३३	१११	१२२	ज्वालाकारं परं धाम	५६ ७ १७९
जटाजुष्टुत कार्यं	२७	४२	८८	ज्वालात्रिभूलौ कर्तव्यौ	५६ ४ १७९
जटाधरं चतुर्धाहुः	४४	६	१५८	ज्वालाभालाकुलवपुः	७८/२ १० २१०
जटाधरोऽक्षमाली च	७०	३	१०६	ज्येष्ठे देनि त्वमभ्येहि	१०४ ८३ ३११
जहता मरणं चैव	३१	४७	१०८	ज्योत्स्नाभावाद्दयिष्यामि	१०५ ४९ ३२०
जनमध्येन संग्राह्यम्	३३	१०४	१२१	क्षपमावाहयिष्यामि	१०६ ३७ ३२५
जनस्तपथ सत्यं च	४६	१३	१६३	ज्ञातव्यं भूमिपथेष्ठ	२१ १४ ५५
जन्मलज्जोदये श्रेष्ठा	९६	९३	२८२	ज्ञानं तृमिहो जगतामधीश	
जम्बूद्वीपस्य वर्षपु	२७	२०	८६		७८/२ १३ २११
जयमावाहयिष्यामि	१०६	१४०	३३४	ज्ञाने विशोका च तथा	२५ ३० ६९
जयलक्ष्मीं कर्तव्या	८२	१४	२९७	क्षेया चपलता राजन्	३१ २५ १०६
जय शीघ्रं त्वमभ्येहि	१०६	१४२	३३४	क्षेया त्रयोदशे क्षेप्वा	९६ ५२ २७८
जयं च विजयं चैव	८७	३५	२४६	क्षेयाः प्रशस्ताः पापाणाः	९० २२ २५६

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चोदना परिहारश्च	५	६	१०	जयं जानीहि वरुणं	८५	३७	२२५
चौर्यादिभिर्गृहीतस्य	३१	१३	१०५	जया च विजया चैव	६६	५	१८९
चौर्यादिजातमुग्रत्वं	३१	३५	१०७	जया पुरुषगा कार्या	६६	१०	१८९
छन्दे मिति (१ दधिति)				जया श्वेता तु कर्तव्या	६६	११	१९०
तथैवाग्नि	७३	४५	२०४	जरायुजस्य जगतः	१०६	६	३२२
छन्दोविरहितं गद्यं	१५	९	३३	जलमध्यगतः कार्यः	८१	२	२१५
छयप्यजपताकाश्च	२८	२६	९२	जलनामानि सर्वाणि	१३	२	२९
छत्रं च पूर्णकुम्भां च	५४	४	१७७	जलाशयविहीनेषु	९३	२९	२६३
छत्राभारः स्मृतश्छत्रो	८६	११८	२४०	जानुगतं विमुक्तं च	२२	२	५४
छायागतमिति प्रोक्तं	३२	१७	१३७	जाम्बूनदं तद्देवानां	१०	७	२२
छातोदरी न कर्तव्या	३८	१६	१३८	जायानाशस्तु जायास्थे	६६	१२८	२८५
छाया तु यमुना होया	५२	१९	१७४	जालपादकराः कार्याः	३७	५	१३१
छायामावाहयिष्यामि	१०५	१८	३१७	जालवातायनादीनां	२६	६९	८१
द्वित्रं क्रोधे परं हास्ये	२५	६९	७३	जालागमाक्षरोपेतैः	८७	१५	२४४
द्वित्रं निवृत्तमेव स्यात्	२५	६८	७३	जितेन्द्रियतया युक्तं	२८	३०	९२
छेत्तव्यं तु क्षमं गत्वा	८९	१३	२५२	जिह्वाधरोष्ठमदं वै	७५	६७	७३
छेदकस्य ततः कृत्वा	९०	२९	२५६	जीवरूपेण कर्तव्या	७२	६	१९९
जगतो यदभावस्तु	४८	१९	१६७	जीवे धनाद्या लभस्ये	९६	१२०	२८४
जगतोऽस्य सप्तमिति	१०४	७	३०४	ज्वरस्त्रिपादः कर्तव्यः	७३	४०	२०३
जह्वातुर्व्यौ तथा चोह	३५	१३	१२८	ज्वरमावाहयिष्यामि	१०५	६	३१६
जह्वामध्यगतौ (१ ते) कृत्वा				जया च ग्लानिस्तथा ह्यग्निः	११	८	२५
	३३	१११	१२२	ज्वालाकारं परं धाम	५६	७	१७९
जटाजृष्टुतं कार्यं	२७	४२	८८	ज्वालात्रिगुलीं कर्तव्यौ	५६	४	१७९
जटापरं चतुर्बाहुः	४४	६	१५८	ज्वालामालातुल्यवपुः	७८/२	१०	२१०
जटाधरोऽभ्रमाली च	७०	३	१९६	ज्येष्ठे देवि त्वमभ्येहि	१०४	८३	३११
जडता मरणं चैव	३१	४७	१०८	ज्योत्स्नामावाहयिष्यामि	१०५	४९	३२०
जनमधेन संग्राह्यम्	३३	१०४	१२१	ज्ञपमावाहयिष्यामि	१०६	३७	३२५
जनस्तपश्च सत्यं च	४६	१३	१६३	ज्ञातव्यं भूमिपथेऽथ	२२	१४	५५
जन्मलज्जोदये श्रेष्ठा	९६	९३	२८२	ज्ञानं वृत्तिर्हो जगतामधीश			
जम्बूद्वीपस्य वर्षेणु	२७	२०	८६		७८/२	१३	२११
जयमावाहयिष्यामि	१०६	१४०	३३४	ज्ञाने विशोभा च तथा	३५	३०	६९
जयलक्ष्मीश्च कर्तव्या	८२	१४	२१७	ज्ञेया चपलना राजन्	३१	२५	१०६
जय क्षीप्रं त्वमभ्येहि	१०६	१४२	३३४	ज्ञेया त्रयोदशे क्षेम्या	९६	५२	२७८
जयं च विजयं चैव	८७	३५	२४६	ज्ञेयाः प्रशस्ताः पापाणाः	९०	२२	२५६

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ज्ञेया धीजसमुत्पत्तिः	१७	५०	४१	ततोऽनुलेपनं कुर्यात्	९४	२४	२६८
ज्ञेया मरणदा कर्तुः	९६	४१	२७७	ततोऽल्पचतुरस्रं च	७५	३	२०६
डिमाख्यश्च तथा प्रोक्तो	१७	२७	३९	तत्करस्थाद्घृत्रियुगलो	८५	७	२२२
डिमे समवकारे च	१७	५३	४१	तत्कालमेव कुर्वीत	९६	१३२	२८५
त एव चित्रे विज्ञेया	३५	७	१२७	तत्प्रभावाः स्मृताः सर्वे	४२	२२	१४८
त एव ज्ञेया दिक्पालाः	८७	३७	२४६	तत्पूर्वं नाशमाप्नोति	९६	१३	२७५
तर्जन्यङ्गुष्ठसंदंश	२६	४९	७९	तत्र जातं स्वयं ब्रह्मा	३४	४	१२४
तर्जन्यन्ता कनिष्ठाया	३३	७२	११८	तत्र त्वौत्पत्तिकं सर्वं	५	१७	११
तर्जन्या तर्जनी यत्र	३३	४६	११६	तत्र देशं शुभं विद्वान्	१४	२	२६६
तर्जनीकन्यका चैव	३३	४२	११५	तत्र प्रतिष्ठा कर्तव्या	४५	५	१६१
तर्जनीद्वयं सङ्कुच्य	३३	३८	११५	तत्र यत्कान्तिलावण्य	४३	२	१५४
तर्जनी प्रसृता कृत्वा	३३	३	११२	तत्र यत् सलिलं तिष्ठेत्	८७	५६	२४७
तर्जनीप्रातःसंलग्ने	३३	११४	१२२	तत्र वा ( १८ ) विदितं सर्वं	१७	५	३७
तर्जनी मध्यमा चैव	३३	१०५	१२१	तत्र संपूजयेत्सूर्यं	४५	७	१६१
तर्जनीमूलगाङ्गुष्ठे	३३	९५	१२०	तत्र हिंसा न कर्तव्या	८७	६०	२४८
तर्जनी कुक्षिता कृत्वा	३३	८२	११९	तत्रापि तेषां कर्तव्या	४२	२०	१४७
तर्जन्यौ कुक्षिते कृत्वा	३३	४०	११५	तत्रामिमुखमेवादा	६९	५	१३६
तर्जन्यौ कुक्षिते कृत्वा	३३	६३	११७	तथाक्षरयना चैव	२७	३	८५
तर्जन्यौ कुक्षितौ कृत्वा	३३	१७	११३	तथा चर्म च कर्तव्यं	४४	२०	१५९
ततश्च हरितश्यामा	२७	१४	८६	तथा च लोम्बविजयी	१५	७	३३
ततश्चान्ये मुखाः कार्याः	८३	४	२१८	तथा च विश्वकर्माण	९४	३	२६६
ततस्तत्र क्षिपेद्द्रव्यं	९२	४	२५९	तथा च स्तम्भनायुका	४१	७	१४४
ततः कर्तुं यथा शक्या	१०४	१२१	३१४	तथा चापाङ्गसञ्चारात्	२५	४४	७१
ततः पार्श्वगतं नाम	३९	३	१३६	तथा चोद्वाहितं कार्यम्	२४	५५	६५
ततः प्रतिष्ठा कर्तव्या	९६	१३१	२८६	तथाति ( धृति ) सज्ञ च	३	६	६
ततः प्रभृति देवेभ्यः	३४	२२	१२७	तथा दर्शितदन्तस्तु	३०	१५	१०२
ततः शकलतोयेन	४०	४	१४१	तथानामिकया कार्यं	२६	१९	७६
ततः स्वप्नं शुभं रात्रौ	८९	१९	२५२	तथा निगमनं चैव	५	५	१०
ततो घञस्य विन्यासः	९४	४५	२७०	तथानेन विधानेन	४३	३३	१५७
ततो जघद्वर्षेदान्	३४	६	१२४	तथापरध कर्तव्यं	८१	४	२१५
ततो जवनिशोषः	२०	९	४७	तथा प्रमारितभुजौ	२६	८६	८२
ततो द्वितीये धनदा	९६	५४	२८९	तथान्द्रिद्वयं चैव	२३	१५	५८
ततो नीलोत्पलश्यामा	२७	१५	८६	तथा मरकटाकाराः	४२	२३	१४८
ततो ( १ उतो ) मण्डलमाक्षिप्तं २०	४८	५१	५१	तथा विधा तथा मूत्र	९६	३७	२७७

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तथाविधौ तु कर्तव्यौ	८५	२५	२२४	तमोमूर्ते दुराधर्मे	१०४	५२	३०८
तथाविधा तथाभवे	९३	५	२७४	[ तय ] योगे [ त ] कारस्य	७	६	१५
तथा विष्णुपदं प्रोक्तं	९	८	२०	तया समूर्तिर्भवति	१०८	११	३४०
तथा वीररसश्रया	२०	५७	५२	तयोर्मध्ये च ब्रह्मी	७६	३	२०७
तथा व्ययस्य विज्ञेया	९६	१२६	२८५	तयोरन्ते तु कर्तव्या	१७	१५	३८
तथा सङ्कुर्वेणं देवं	११८	३	३५७	तरङ्गभङ्गिनः सूक्ष्मा	३७	७	१३१
तथा सुरगृहं कार्यं	९३	३०	२६३	तरङ्गमण्डिताभ्येहि	१०४	११५	३१४
तथाश्चक्षिरस देवं	११८	५	३५७	तरङ्गमिश्रितधूमं	४३	२८	१५६
तथैव विमुखी शुष्का	७३	२९	२०२	तल्पे ( ? तुल्ये ) संहारकर्तृत्वे	५१	१६	१७२
तथैव दर्शयेद्वाजस्ता	४२	५८	१५१	तथ [ ? च ] रयाद्गृहो नाम	८६	६२	२३५
तथैव देवी कर्तव्या	५८	३	१८१	तस्माच्छुद्धेन मूले ( ? स्वे ) न	९१	९	२५७
तथैवान्यां करो कार्यौ	८२	७	२१६	तस्मात् कलौ प्रतिष्ठानं	९३	२४	२६३
तथैवारोग्यकामस्तु	११८	७	३५७	तस्मात् कलौ प्रयत्नेन	९३	२२	२६३
तथैवोपधयो राजन्	४६	१७	१६३	तस्मात् सर्वप्रयत्नेन	८९	२८	२५३
तद्यु अज्जवापद ( ? यत )				तस्मात् सर्वप्रयत्नेन	३८	२४	१३५
भूयिष्ठ	३९	४५	१४०	तस्मात्सर्वप्रयत्नेन	१	१२	२
तदर्थकारी यत्रार्थो	१६	११	३६	तस्मात्सुविहितो धुर्यात्	९३	१३	२६२
तदग्रे सर्वपात्राणां	१७	११	३७	तस्मादहं त्वां पृच्छामि	१७	६	३७
तदहं ते प्रवक्ष्यामि	८६	३	२३०	तस्माद्दुर्लभ्यवाक्यार्थम्	१५	१०	३३
तदा कर्तुर्विनाशाय	९६	६३	२७९	तस्माद्दुर्लभ्ये जीवे तु	९६	६९	२८०
तदासवचनामासं	५	१५	११	तस्यानर्था विवर्धन्ते	१	९	२
तदा सशोधयेद्विद्वान्	९४	६	२६६	तस्य त्वमिनयः कार्यौ	२८	१२	९१
तदेव दण्डसंस्थानो	९	११	२०	तस्य दक्षिणतः कार्यं	६६	४	१८९
तदेव दण्डसंस्थानो	९	१२	२१	तस्य दक्षिणहस्तेषु	४४	१९	१५९
तदेव वसनं तस्य	५८	५	१८१	तस्य देवस्य धर्मज्ञ	७७	७	२०८
तदेवेह फलं प्रोक्तं	९६	६७	२८०	तस्य मध्ये घृणां यष्टि	८४	५	२२०
तद्वर्णया तु या शस्ता	९४	७	२६६	तस्यार्चाकरणं विद्धि	१०८	२०	३४०
तनुर्धूलिः शलाका च	११	४	२५	तस्यानुग्रहतो धत्ते	५३	९	१७५
तत्परिवनमनाध्वय	१४	४०	२०८	तस्या मध्याग्नितोद्गृष्ट	२६	४१	७८
तत्तज्जाम्बूनदाकारो	६९	३	१९५	तस्यामुपरि चागृष्टौ	३३	६०	११७
तत्तमो दर्शनं कार्यम्	४२	७१	१५२	तस्या यदेतत्प्रयत्नं तु	२१	७	५३
तत्राज्ञायुक्तमवैध	४	१	८	तस्याथैवानुसारेण	८७	१९	२४४
तमेव पूजयेत्तत्र	४५	८	१६१	तस्याष्टभागाः कर्तव्या	४५	२	१६१
तमेव राजशाईलं	११८	१३	३५८	तस्या करेषु कार्याणि	७३	२६	२०२

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तस्यैव यज्ञकृद्यस्तु	१०	२१	२३	तिर्यकरं तु कृत्वा वै	३३ ३५ ११५
तस्योपरिष्ठाकर्तव्यं	८४	४	२२०	तिर्यक्प्रसारितावेव	२६ ८२ ८२
तस्योपरिष्ठाकर्तव्यं	८४	६	२२०	तियग्गतागता क्षिप्रं	२४ ३९ ६३
तस्योपरिष्ठादपरं	८४	३	२२०	तिष्ठन्ति सुमहाराज	९२ १३ २६०
तस्योपरिष्ठाद्वदनं	४४	१७	१५९	तीर्थपञ्जरचेलानि	१३ ९ २९
ताक्ष्यमावाहयिष्यामि	१०६	३४	३२५	तुरगामिह (? हि) तानां च	८६ ४१ २३३
ताक्ष्यस्था सा च कर्तव्या	८५	७५	२२८	तुष्ट्यर्थं त्रिदशेन्द्राणां	११७ ३ ३५६
ताक्ष्यस्तालो मकरस्त-				तेजोमूर्ति दुराधर्म	१०४ २३ ३०६
थाच्यो ५४	९	१७७		तेनैव तस्य कथितं	५० ७ १६९
ताक्ष्यस्तुपर्णो गरुडो	८	९	१७	तेषां धारणशक्तिर्या	८५ २१ २२३
ताक्ष्यं शङ्खं तथा पद्मं	८७	२६	२४५	तेषां च वर्णसंख्या च	६८ ११ १९४
ताक्ष्यो मारकतप्रख्यः	५४	२	१७७	तेषां तु पूर्वमेवोक्तं	२ २१ ५
तानि सर्वाणि कार्याणि	८३	९	२१८	तेषां तु पूर्वमेवोक्तं	४८ ११ १६७
तान्येकसमपादानि	६९	४६	१४०	तेषां पुस्तन कर्तव्या	२७ ४५ ८९
ताभ्यां सङ्घर्षणो रुद्रः	४७	१५	१६५	तेषांमप्यन्यसहितः	८६ १३८ २४२
तामेव तु यदा तिर्यक्	३३	२७	११४	तेषां लिङ्गप्रतिष्ठैका	८६ १९ २३१
तालमात्रान्तरन्यस्तः	२३	१९	५८	तेषां सम्पूजनं नित्यं	९३ ४ २६१
तालमावाहयिष्यामि	१०६	३६	३२५	तेषां स्वलोकगमन	१०७ १० ३३७
तालशृङ्गं जगत्सर्वम्	६५	५	१८८	तैः पूर्णं बीजपूरत्वं	४८ १३ १६७
तालैरभियतैरेष	२३	२४	५९	तोयनम्रघनैर्युक्तं	४२ ७६ १५२
तावेव तु पराशृता	२६	८५	८२	तोयमम्बु जलं चाऽऽपः	८ १५ १८
तावेव पार्श्वविन्यस्तौ	२६	८७	८३	तोयं सन्तिष्ठते साते	९३ ४३ २६४
तावेव मणिधन्य				तृतीयं देवदेवस्य	१०४ १७ ३०५
(? कन्या)न्ता २६	७४	८१		तृतीये धनलाभाय	९६ १२७ २८५
तायेव मणिधन्यन्ते	२६	८८	८३	त्यज विष्णुधमणारि	१०७ १५ ३३८
ताथ धारयते ब्रह्मा	४६	१०	१६२	त्वयि देव समायत्तं	१०४ ४६ ३०८
तासामत्यर्थपञ्चानां	९१	७	२५७	त्वयि सर्वं समायत्तं	१०४ ४८ ३०८
तासामुपरि चाष्टुष्टं	३३	६९	११८	त्वयि सर्वं समायत्तं	१०४ ३० ३०६
तां भूमिं वर्जयेत्तनाद्	९३	४१	२६४	त्वयि सर्वेश सर्वेषां	१०४ ५४ ३०८
निधिलानी शयं शेषं	९६	८६	२८१	[तस] कारस्य	
तिष्यं प्राप्य न पश्यन्ति	१	९	१	घटार (स्तरार) ७	९ १५
तिष्यं कृत्वा तु सं दृष्टं	३३	९	११२	प्रयः सङ्घिडा यय	३३ १५ ११२
तिष्यंक्षेत्री संदत्तुः	८५	६८	२२८	प्रत्यस्य ददतमेष	३७ १५ ११२
तिष्यंक्षेत्रा मास्वषट्पठे	८६	४८	२३४	प्रयोदशाक्षरं हेन्दु	३ ३ ६

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देवानां सप्तशिखराः	२७	३४	८८	दौर्मत्येन मनस्तापात्	३१	१९	१०५
देवारिसेनामथनं	१०४	३१	३०६	दौर्बल्यघ्निते कार्धो	२६	६८	८१
देवासुरे ततो वृत्ते	६८	१०	१९३	द्रव्यानुरूपैर्वैर्नस्तु	२७	१६	८६
देवीनासनकथास्य	५९	६	१८२	द्रष्टव्यमेतन्निश्चेश्वरेश्वर	८७	६३	२४८
देवीप्रियार्थं भुवनस्य गोप्ता	६६	१३	१९०	द्वयो नान्तास्तथा ये च	१३	३	२९
देवीमावाहयिष्यामि	१०५	७	३१६	द्वयोः सहरयोरेकं	५	२८	१२
„	१०५	८	३१६	द्वादशांशेषु विज्ञेयः	९६	१००	२८३
„	१०५	१५	३१७	द्वादशे नवमे अन्द्रे	९६	५७	२७९
„	१०५	२९	३१८	द्वादशे पद्मद्वितीये वा	९६	६१	२७९
„	१०५	४६	३२०	द्वापरे तु तथा ज्ञेयं	९३	६	२६१
„	१०६	११९	३३२	द्वाभ्यां त्रिभिर्वा यदि वा			
„	१०६	१२०	३३३	चतुर्भिः	२४	६५	६५
„	१०६	१२१	३३३	द्वारपालाश्चतसस्तु	८७	४१	२४६
देवी (१ वा) वी (१ धी)				द्वारमानाष्टभागानां (१ भागानां)			
रोदता ज्ञेया	२०	१२	४८		८८	५	२४९
देवी सरस्वती कार्या	६८	१	१८७	द्वार (१ रे) शोभावती कार्या	८६	१०	२३०
देवीस्वावाहयिष्यामि	१०६	१२२	३३३	द्वारं च मध्यमे तस्य	८८	२	२४९
देवेन मूर्ध्नि विन्यस्ताः	८०	५	२१४	द्वारैश्चतुर्भिर्भग्नैस्तु	८६	११	२३१
देवेन्द्रहृदयप्राप्त	१०६	६७	३२८	द्वारैश्चतुर्भिः संयुक्तः	८६	१०४	२३९
देव्याश्च मस्तके पद्मं	८२	८	२१६	द्वारोऽद्वायक्ष कर्तव्यो	८६	९	२३०
देशकालौ तथा शौचं	७७	६	२०८	द्वारैश्च पद्मकीशानी	२६	८९	८३
देशस्वामिपुरस्वामि	९४	३३	२६८	द्विक्लृप्ताधमानां स्यात्	२०	११	४८
देश कालं प्रयोगं च	२६	९६	८३	द्विक्लं द्विक्लं ज्ञात्वा	३९	२२	१३८
देशे नियोगं स्थानं च	४२	५०	१५०	द्वितीया कर्मणिभूताः	२	१९	४
देशे देशे महाराज	४०	२७	१४३	द्वितीयायां धनोपेता	९६	७८	२८१
देशेषु देशेषु पृथग्विभिन्नं	७	१२	१६	द्वितीये धननाराय	९६	९०	२८२
दैत्यदानवयक्षाश्च	२७	३८	८८	द्वितीये मध्यक्लृप्ता	९६	२४	२७६
दैत्यादियोषितां कार्याः	४२	३१	१४८	द्वितीयेऽर्थस्य हानिः	९६	१०३	२८३
दैत्यानावाहयिष्यामि	१०३	१३	२९९	द्विनेत्रश्च महाभाग	५५	४	१७८
देवशं पुरतः कृत्वा	८९	२	१५१	द्विप्रकारा चूर्चिस्त्मात्	२७	११	८६
दोषः पुष्पपुष्पैश्च	२९	६	७५	द्विमेखलस्य तस्यैव	४६	७९	२३९
दोषावहाधिमासे स्यात्	९६	२२	२७६	द्विपादकर्मणं यत्र	२४	६४	६५
दोषा विभावरी रात्रिः	९	२	२०	द्विपानावाहयिष्यामि	१०३	३३	३००

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दुमच्छायोपगूढां च	९०	५	२५४	ध्यानादनिमिषा शान्ता	२५ १० ६७
दुमानावाहयिष्यामि	१०३	३१	३००	ध्यानादिदाने कर्तव्यो	२६ ६३ ८०
दुमे भवति वन्दार्कं	९५	६	२७३	ध्रुवमावाहयिष्यामि	१०४ ९४ ३१२
द्वे च दंष्ट्रे मुखे तस्य	५३	३	१५५	ध्रुवः स्थानुस्तथा प्रोक्तः	८ २६ १९
द्वौ च मौलिकरौ मूर्ध्नि	८२	१२	२१७	ध्रुवो हि विष्णुर्भग	६० ६ १८३
द्वौ द्वौ भुजौ तु विज्ञेयौ	४७	११	१६५	नकारस्य णकारः स्यात्	७ ७ १५
धनदस्य तु रूपेण	७३	१३	३०१	न कृष्णा न तथा शुक्ला	४७ ६ १६४
धनुर्वज्रप्रहरणं	२३	१०	५७	न क्षमेण कृतं रूपं	६८ ९ १९३
धन्यं यशस्यमायुधं	११७	२	३५५	नगरं दर्शयेद्विद्वान्	४२ ६२ १५१
धन्यं यशस्यमायुष्यं	३४	३०	१२६	नगरं शून्यतो दृष्टं	९ १५ २१
धन्वन्तरिश्च कर्तव्यः	७३	४१	२०३	न ग्रीतेन विना शक्यं	२ ८ ३
धन्वन्तो मिथुनान्तश्च	९	७	२०	न चेद्भवन्तस्त्यक्ष्यन्ति	८९ १७ २५२
धर्मार्थकाममोक्षाणां	१५	१	३३	नणालमजिरं खड्गं	१३ १४ ३०
धर्मप्रवृत्तेर्(१ वै)शब्द	२७	३१	८७	न तत्र सौष्टवं कार्यं	२९ १७ ९८
धर्ममर्थं तथा कामं	१	१३	२	नतं चापि हि कर्तव्यं	२४ ५४ ६४
धर्ममावाहयिष्यामि	१०५	५३	३२०	नत्ता तु रुचिते कार्या	२५ ६५ ७३
धर्मश्च धर्मशास्त्राणि	७३	४६	२०४	न तु भाण्डकरे कार्यं	४९ ७ १६८
धर्मस्य रूपनिर्माणम्	७७	१	२०८	नदीतीरेषु कर्तव्या	९३ २७ २६३
धर्मं वस्त्रं सितं तस्याः	६१	४	१८४	नन्दिदस्त्वावाहयिष्यामि	१०३ ३८ ३०१
धर्मार्थकामशुभदं	४३	२७	१५६	नयः कुटिलगामिन्यो	९ २१ २१
धारयन्तं शरीरेण	१०६	८९	३३०	नन्दनं स्यन्दनं सार्लं	८९ ९ २५१
धार्यजैद्वादिसम्भूतो	३१	३४	१०७	नन्दिदवक्त्रं तस्मा वायुः	४८ ८ १६६
धिष्यमावाहयिष्यामि	१०४	८९	३११	नन्दे नन्दय वासिष्ठे	९४ २७ २६८
धिष्यशाल्यमुधेन्द्रास्या	८६	८९	२३७	नपुंसके च वर्तन्ते	१३ ४ २९
धीरोद्धतानां वेशः स्यात्	२०	१६	४८	न मुण्डं न च शूलाग्रं	८८ १२ २५०
धूपं दीपं मुनैवेधं	२४	२५	२६८	नरको नूपुरध्वज	१२ १२ २८
धूमकेतो इन्द्राभ्येहि	१०४	५६	३०९	नरनारायणौ कार्यौ	७६ १ २०७
धूमशल्कां जनयतो	५	१४	११	नरमावाहयिष्यामि	१०५ ४३ ३१९
धूमोर्णापृष्ठं धामं	५१	४	१७१	"	१०६ ९६ ३३०
धैर्यशीलाङ्गसम्पन्नं	२८	३८	९३	नरसिंहोडय वा कार्यः	७८/२ १२ २११
धैर्योपपत्ता गतिरुत्तमानां	२९	३७	१००	नरं राजसं विजानीहि	५३ ११ १७६
ध्वजमावाहयिष्यामि	१८५	१४	३१७	नरालिङ्गनतथैव	२८ ४४ ९४
ध्वजेन सक्लं पापं	९४	४६	२७०	नयनिर्भूमिनामिषु	८६ ९५ २३८
ध्वजो वंशस्तथा वेपुः	१२	१४	२८	नयमे वितता धीर	९६ ५६ २७९

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नवाक्षरा तु बृहती	३	२	६	नासत्यावधिनां प्रोक्तौ	८	१७	१८
नष्टाक्षरा तु वथिता	१६	१३	३६	नासापुटाधरोष्ठाना	३९	८	१३६
नाकालमृत्युधो राजन्	८७	५०	२४७	नासादिबुणनासस्य	३०	२७	१०३
नागदैत्योरगगणैः	१०४	२६	३०६	निकुक्षितं च तद्गर्वे	२४	१०	६०
नागदैत्योरगगणैः	१०४	२१	३०५	निकुक्षितं रेचितं च	२५	५४	७१
नामप्रक्रीडितं चैव	२०	५०	५१	निक्षिप्ते रेचिते भ्रान्ते	२४	६०	६५
नागमावाहयिष्यामि	१०५	९	३१६	निमदानुग्रहे दष्ट्रे	५३	१३	१७६
नागानावाहयिष्यामि	१०३	१९	२९९	निधीनावाहयिष्यामि	१०३	६२	३०३
नागाना प्रमथानां वा	८६	४०	२३३	निधीना दर्शयेत्कुम्भं	४२	५५	१५१
नागानावाहयिष्यामि	१०३	६१	३०३	निधीनश्चान्द्राग्राजन्	४३	१५	१५५
नागे भवति शून्या च	९६	८७	२८२	निर्णेजयति चोत्प्लुतां	४३	२५	१५६
नाट्यस्य मूलं तु रसः	३०	२९	१०३	नित्यतृप्तस्य किं तस्य	१०८	१८	३४०
नाट्युद्धतेन वेशेन	४२	३६	१४९	नित्यतृप्तो न तृप्यर्थम्	१०८	२८	३४१
नाट्युद्धतेन वेशेन	४२	२५	१४८	नित्यमन्नप्रदानैश्च	९६	१३८	२८६
नाट्युद्ध ( ? द्व ) तेन वेशेन	४२	४१	१४९	नित्यं नराणां सुरपूजकानां	१	१५	२
नानास्त्रीडाप्रसक्ताश्च	४२	१९	१४७	नित्यं प्रसारयेद्दस्तं	३३	३७	११५
नानार्थरससंयुक्तं	२६	९२	८३	नित्यं सततगं देवं	१०६	६६	३२८
नागानामतिविस्पष्टं	४	९	८	नित्यं सन्निहिता लोके	९६	३	२७४
नानाभ्रमणकालेषु	२४	६२	६५	नित्यं सर्वधनाप्यर्क्षं	१०४	४३	३०७
नानावर्णधराचिन्त्य	१०६	९१	३३०	नित्या धर्ययुता लोके	९६	३५	२७७
नानाविधः समायोगो	२७	६	८५	निद्रामेदश्चतुर्थ्यां तु	३०	१९	१०२
नानासत्त्वमुखाः कार्या	४२	१८	१४७	निद्रासावाहयिष्यामि	१०५	५७	३२१
नामग्रहणमात्रेण	१०७	११	३३८	निद्रासमुत्थं सुप्तत्वं	३१	३२	१०७
नायकस्य महाराज	१५	८	३३	निन्दास्तुतिस्तथैवोक्ता	१४	१४	३२
नायिकादेवरामाणं	१७	३१	३९	निपातनायोगविभागदर्शना	५	३०	१२
नायकाभ्युदयः कार्यो	१७	१८	३८	निबद्ध भ्राम्यते येन	१०४	१५	३१५
नारायण सुदुष्पार	१०४	३६	३०७	निमीलितं तथा चक्षुः	२२	१०	५४
नारायण नमस्कृत्य	१	१	१	निर्यन्त्रितसंशयुणा	३१	६	१०४
नारायणं सुदुष्पारं	१०७	४	३२७	निरस्ताशेषदैत्येन्द्र	१०६	५२	३२६
नारायणेन मुनिना	३५	२	१२७	निर्दग्धाशेषभुवन	१०६	५६	३२७
नारायणो हृषीकेशः	८	२	१७	निश्चितोद्वा ( ? तम्बोद्वा )			
नारीयुगं तु वर्तव्य	४९	५	१६८	हनाचैव	२४	४१	६३
नासत्ययोर्ममाचक्ष्व	४९	१	१६८	नीलनीमृतसङ्काशौ	१०६	१३७	३३४
नासत्ययोरूपमिदं	४९	८	१६८	नीलपीतव्यतिकृतिः	४०	१८	१४२

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नीलवर्णौ महाभागौ	८५ ३१	२२४	पञ्चालमध्यमा चेति	२० ५९	५२
नीलवर्णः सुवर्णामः	५० ३	१६९	पञ्चावराङ्गं तत्प्रोक्तं	१७ १०	३७
नीलामिः श्वेतपद्माभिः	९५ ३	२७३	पटकुलगुडच्छेशो	५ २३	१२
नीलोत्पलाभं गगनं	६२ १	१८५	पण्ययुक्तास्तु वर्तव्याः	४२ ६४	१५१
नीलोत्पलाभा धूमोर्णा	५१ २	१७१	पताकद्विपताकश्च	२६ १	७५
नेत्रप्रदर्शिता ज्ञेया	३३ ८८	११९	पताकाभ्यां तु हस्ताभ्यां	२६ ५४	७९
नेत्रमुत्पलपत्रार्थं	३८ १	१३३	पतितोर्ध्वपुटा साक्षा	२५ ७	६७
नेत्रस्यानुक्रमेणैव	२५ ५३	७१	पत्राकृतिमी रेखाभिः	४१ ६	१४४
नेपथ्यभवनद्वार	१९ १	४६	पत्रेषु कल्पयेत्तस्य	७५ ६	२०६
नैकवेरमगतौ कार्यौ	८६ १३४	२४१	पद्मनाभस्य मे रूपं	८१ १	२१५
नैकासनं स्याद् गुरुणा			पद्मपत्रनिभं नेत्रं	३७ १२	१३२
तु राजन्	२२ २३	५६	पद्मपत्रसवर्णाभौ	४९ २	१६८
नैगमैर्विविधैश्शब्दैः	४ ३	८	पद्मपत्राभवपुपो	८५ २६	२२४-
नैतान्यायुधजाताति	८५ १६	२२३	पद्मपत्राभगौरा तु	८५ ७१	२२८
नैरुक्तं द्विविधं विद्धि	५ १६	११	पद्मपत्रासनस्थस्तु	६३ १	१८६
नृदेहास्ते न कर्तव्याः	८५ ५७	२२७	पद्मस्य रूपं कथितं तवैतत्	४५ ९	१६१
नृत्तमुत्पादितं ह्येतन्	३४ १६	१२५	पद्मपाशौ करे कार्यौ	५२ ५	१७३
नृत्तं गीतं तथा वाद्यं	३४ २७	१२६	पद्मं लक्ष्मीपृष्ठे चिह्नं	९४ ४०	२६९
नृत्तमुत्पादितं केन	३४ १	१२४	पद्मं समुत्तलं कार्यं	६५ ४	१८८
नृत्तशास्त्रं समाचक्ष्व	२ ५	३	पद्माकारो भवेद्दस्तः	३३ १३	११३
नृत्तं तु द्विविधं प्रोक्तं	२० २	४७	पद्मादिग्रहणे कार्यं	२६ ४५	७९
नृत्तेन नृत्ति यः कुर्यात्	३४ २८	१२६	पद्माक्षैश्च महाराज	४२ ६१	१५१
नृत्तेनाराधयिष्यन्ति	३४ १७	१२५	पद्मोदयिन्दुसंभूतौ	३४ ५	१२४
नृत्तेध्वरत्वं चावाप	३४ २३	१२६	पट्टिशं नन्दकं चैव	८७ २८	२४५
नृत्यमाना महाभागा	७३ ३४	२०३	परचेष्टानुकरणान्	३१ २	१०४
नृरूपधारीणि भुजङ्गमस्य	८१ ८	२१५	परस्पराशाभिमुखौ	८६ १३२	२४१
नृवराहोऽथ वा कार्यः	७९ २	२१२	परमाज्ञेन मेध्यैश्च	९४ ४	२६६
नृवराहोऽथ वा कार्यौ	७९ ९	२६२	परम्य पुरुषस्यैषा	४७ १	१६४
पक्षास्तु शीतलोभूताः	९१ १०	२५७	परस्यानुवृत्तिर्नाट्यं	२० १	४७
पक्षेष्टकगृहाद्यैव	९२ १२	२६०	पराष्नुसस्यामिमुखी	२४ ४०	६३
पक्षेष्टकानां रचना मयोक्ता	९१ १५	२५८	परार्थवर्णनं यच्च	२८ ९	९०
पद्मं कमलं प्रदं	१० १	२२	परापराधर्माभूता	३१ १४	१०५
पयं पिण्याकृष्टार्थ	१२ १३	२८	परावृत्तेन शिरसा	२८ ७	९०
पयमे सुतदा प्रोक्ता	९६ १२१	२८५	परिष्कन्मया तोये	३४ १५	१२५

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परिशृतं निशृतं च	२०	४९	५१	पार्श्वप्रासादयोस्तस्य शंङ्ख			
परिवेशस्तथा कार्यः	८७	४५	२४६	पद्मी ८६	७०	२३६	
परिवेष्टे तथा चन्द्रे	९६	६५	२८०	पार्श्वयोर्वलमीपृष्ठे	८६	२२	२३२
पर्वतं तु शिलाजालैः	४२	५९	१५१	पार्श्वस्थवलमीहीनो	८६	३६	२३३
पर्वताथ तथा राजन्	४२	५३	१५०	पार्श्वस्थवलमीहीनं	८६	३७	२३३
पश्यन्ती देवदेवेशं	८५	१२	२२३	पार्श्वगतं च विज्ञेयं	३९	४२	१३९
पश्मो(?) क्षो)क्षेपे रेचितक	२६	१७	७६	पार्श्वगतमिति प्रोक्तं	३९	२०	१३७
पश्माह्नहारैर्द्विभिः	२८	४६	९४	पिण्डिताभ्युद्गतश्चैव	२५	७३	७३
प(१ व)क्षोपदेशपदाविद्धौ	२८	५४	९४	पिता तातस्तथा वाच्यो	१७	४४	४०
पश्चिमाशामुखो वापि	८७	१८	२४४	पिताचा जलमकाशाः	२७	१९	८६
पश्चिमाशा मुखः कार्यः	८७	२०	२४४	पिताचानां तु पत्नयोऽपि	४२	२७	१४८
पश्चिमेन सुतप्नी स्यात्	३८	२१	१३४	पिताचा वामनाः कुब्जाः	४२	१२	१४७
पाद्यजन्यः स्मृतश्शखो	८	७	१७	पीडनैः शस्त्रसम्पातैः	३०	२५	१०३
पातालं विवरं रश्मं	१३	१३	३०	पीतके मण्डले गोधा	९०	१२	२५५
पात्रं मोदकपूर्णं तु	७१	१४	१९८	पीनस्कन्धकटिप्रीवः	७८/२	२	२१०
पात्रे परिजने तत्र	१७	१४	३८	पीनस्कन्धभुजप्रीवः	८२	३२	१४८
पादपीठकृतः पाद	७१	१५	१९८	पुत्रपर्यायशब्दाश्च	१२	६	२७
पादपीठगतं पादं	६६	९	१८९	पुनर्वसौ विनाशश्च	९६	३१	२७६
पादयोरनुगौ चापि	२९	९	९७	पुनः संपूरयेद्विद्वान्	९४	१०	२६६
पादेन चैकेन रथस्थितेन	७६	५	२०७	पुरं मधु खलं मालं	१३	७	२९
पादो विरचितस्त्वथः	२३	२१	५९	पुटावमि (?) पिहितौ यत्र	२५	३७	७०
पाद्व्यविकृतिकोध	४३	५	१५४	पुटौ प्रस्फुरितौ यस्या	२५	१५	६८
पापार्णं लेपितं तेन	९०	१८	२५५	पुरुषप्रमदायुग्मं	३०	२२	१०२
पार्ष्णिरभ्यन्तरं गच्छेद्	२४	४७	६४	पुरुषस्य समीपस्था	३७	२	१३१
पार्श्वं नतं तथा कार्यं	२२	४	५४	पुलिन्दा दाक्षिणाव्याध	२७	२१	८६
पार्श्वप्रासादयोस्तस्य कर्तव्यौ	८६	६५	२३५	पुस्तकं चाक्षमाला(?) च	६४	२	१८७
पार्श्वप्रासादयोस्तस्य कर्तव्यौ	८६	६७	२३५	पुष्करश्च तथा कार्यः	७३	१०	२००
पार्श्वप्रासादयोस्तस्य कर्तव्यौ	८६	७१	२३६	पुष्पाञ्जलिः प्रदातव्यो	२०	१०	४७
पार्श्वप्रासादयोः कार्यौ	८६	७४	२३६	पूजनं जर्जरस्यापि	२०	८	४७
पार्श्वप्रासादयोः कार्यौ	८६	६९	२३६	पूजनं मण्डलं कार्यं	९४	१६	२६७
पार्श्वप्रासादयोस्तस्य कामौ	८६	७२	२३६	पूज्यते परमाचार्यैः	९४	३१	२६८
पार्श्वप्रासादयोस्तस्य कार्यौ	८६	७५	२३६	पूर्णं तुष्टे तु कर्तव्यं	२५	६१	७२
पार्श्वप्रासादयोस्तस्य मृत्यु				पूर्णेऽङ्गिरसदायादे	९४	२८	२६८
कालौ	८६	६८	२३६	पुरयेदक्षरैश्चैव	३	१६	७

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पूर्वोक्तविधिना गत्वा	९०	१	२५४	प्रद्वष्टनरनारीकं	४२ ७४ १५२
पूर्वमेव च ते प्रोक्तं	४८	१४	१६७	प्राकाम्यं च तथैशित्वं	८५ ४१ २२५
पूर्वमेव मया प्रोक्तं	७१	२	१९७	प्राकारे जानुदध्नाढया	८६ १०६ २३९
पूर्व(१ पूर्व) रङ्गविभागेन	४०	१७	१४२	प्रोक्तं त्वया द्विजश्रेष्ठ	८६ १ २३०
पूर्वाप्रसुत्तराश्रं वा	८९	२२	२५३	प्राकृतं तु स्वभावस्थं	२५ ६० ७२
पूर्वाणि चाभिनेयानि	२६	६४	८०	प्रागुक्तं देवतान्यासात्	८७ ३६ २४६
पूर्वापराशामिमुखः	८६	५९	२३५	प्रागुक्तं रूपनिर्माणम्	६७ १ १९१
पूर्वापराशामिमुखौ	८६	१३३	२४१	प्राग्भागवलमीहीनं	८६ ५८ २३५
पेला चैव समञ्जिष्ठा	११	१३	२६	प्राग्ग्रात्रे दर्शयेत्तत्र	४२ ६९ १५२
पौरजानपदाः श्रेष्ठाः	४२	४४	१५०	प्राङ्मुखो देवताध्यायी	४० १३ १४२
पौरुषे मियते तच्च	४	१२	९	प्राजापत्येन रूपेण	७२ ३ १९९
पौष्णान्तपादगे चैव	९६	६६	२८०	” ”	७३ २ २००
प्रवृत्तिरिति विख्याता	२०	६०	५२	प्राणिना क्लेशतप्तानाम्	४२ ७३ १५२
प्रशान्तधीरा ऋषयः	२०	१३	४८	प्रातिपदिकमिहं स्वं	२ २२ ५
प्रश्नोऽनुज्ञा तथाख्यानम्	४	११	९	प्रादुर्भावगते कार्ये	८६ १३७ २४२
प्रसन्ने पद्मनेनान्ते	३८	३	१३३	प्रकम्पिता च विच्छिन्ना	२४ ३८ ६३
प्रसन्नवदना निरयं	३८	८	१३३	प्रकाशकानि लोकस्य	४६ १८ १६३
प्रसन्नादिः प्रसन्नान्तः	१८	३	४४	प्रकाशितैकपार्श्वेन	३९ २५ १३८
प्रसर्पिततलं चैव	२०	५३	५१	प्रकृतिर्विकृतिस्तस्य	४६ २ १६२
प्रसाधनं मण्डनं स्यात्	१०	१७	२३	प्रकृतौ याति धर्मज्ञ	५१ १८ १७२
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प्रसारणादुभयतः	२४	३३	६३	प्रजापतिसुते देवि	९४ ३० २६८
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प्रसारितं प्रहर्षादौ	२४	३५	६३	प्रतिनायकवेशस्तु	२० १७ ४८
प्रसारिताप्राः सहिता	२६	१४	७६	प्रतिषेधकृते योज्यो	२६ ४० ७८
प्रसारितौ पुटौ यत्र	२५	३५	७०	प्रतिष्ठा तेन कर्तव्या	९३ १४ २६२
प्रसारितौ भुजौ कृत्वा	३१	८१	११९	प्रतिष्ठा सकला कुर्यात्	९३ १० २६१
प्रस्पन्दमानपक्षमाप्रा	२५	२१	६८	प्रतीपनयनं यत्र	२४ ५३ ६४
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प्रसृता तर्जनी चात्र	२६	३३	७८	प्रत्यक्षेणापि पश्यन्तः	९३ २ २६१
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अहारतः प्र(१ रे तत्प्र)				प्रत्युदाहरणं चैव	५ ३ १०
शोकव्ययम्	२२	१७	५५	प्रशुम्नं विद्धि वैराग्यं	७८/१ १ २०९

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प्रशुम्न कामदेवश्च	८ ३	१७	प्रासादो मध्यमाध्याय	८७ ९	२४३
प्रशुम्न कामदेवस्तु	५० १३	१७४	प्रासादो राजराजाख्यो	८६ १०९	२३९
प्रपातपाते यद्रूपम्	५२ १२	१७४	प्रासादो लोकपालाख्यो	८६ १२०	२४०
प्रवाह तावदेवोक्तौ	३५ १६	१७८	प्रासादो वर्तुलकटि	८६ १२१	२४०
प्रभा सुवर्चला प्रोक्ता	६७ १५	१९२	प्रोक्तस्समवता(?) का) राट्य १७	२४	३९
प्रभा च तेषा कर्तव्या	३८ १२	१३४	पृथु कार्यस्तथा राजा	८५ ६१	२२७
प्रमाणहीनस्तु जनोऽस्ति भूयान्			पृथिवी तेन कर्तव्या	६५ ७	१८८
	३९ ५१	१४०	पृथ्वी देवे दृढा सौम्या	९६ ७६	२८१
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प्रमोदमथ जानीहि	८५ ४०	२२५	पृष्ठ पृष्ठ तु सयोज्य	३३ ४८	११६
प्रयाणोद्यतसप्रेषयुद्ध	१५ ४	३३	कणावलिस्तस्य तु या प्रतिष्ठा	६५ ८	१८८
प्रयोजन सशयनिर्णयौ च	६ १	१४	कणाश्च बहव कार्या	६५ ३	१८८
प्रलूनक्ष्मा सा साक्षा	२५ २३	६९	कन्त्रैलोक्यदानस्य	८७ ४६	२४७
प्रविश्य सम्यक् त विद्वान्	८९ ३०	१५३	कल्गुनश्च तपस्याख्यो	९ ६	२०
प्रवेशकेन कर्तव्यम्	१७ १३	३८	बन्धस्यास्य प्रकुर्वीत	३३ ४	११२
प्रवृत्ता (?) पर्वता) = प्राशुयोगेन	२८ ५१	९४	बन्धे त्वनामिका त्वस्मिन्	३३ ७०	११८
प्रादुर्भावा देवदेवस्य विष्णो	८५ ८०	२२९	बला च मधुक चैव	९२ ७	२५९
प्राप्त्यप्राप्तियुतो गर्भे	१७ ५१	४१	बहुदैवसिकं वृत्त	१७ १६	३८
प्रायेण गौरा कर्तव्या	२७ २२	८७	बहुदोषकरी सा तु	९० २४	२५६
प्रार्थप्रासादयोस्तस्य कर्तव्यौ	८६ ६६	३५	बहुरूपस्य देवस्य	८३ १३	२१९
प्रासादकरण पुण्य	१ ११	२	बहुवातायनोपेतो	८६ ११३	२४०
प्रासादका महाराज	८७ ४	२४३	बह्वनर्था चतुर्थ स्यात्	९६ १११	२८४
प्रासादकेषु कर्तव्या	८७ २५	२४५	बह्वयुधधरो रौद्रो	२ १२	९८
प्रासादमय वक्ष्यामि	८७ १	२४३	बधो रसानुग कार्य	१७ ६२	४२
प्रासादलक्षणमिदं कथित	८६ १४१	२४२	बाणवापधर श्रीमान्	८५ ६९	२२८
प्रासादस्सर्वेशिखर	८३ १२३	२४०	बालश्च द्रोऽभिनेय स्यात्	२६ २३	७७
प्रासादस्याष्टमो भाग	८६ २४	२३२	बालस्त्रीनीचशण्डानां	१७ ३२	३९
प्रासाद शङ्खस्रज स्यात्	८६ १२७	२४१	बल ज्ञान तथैश्वर्य	४७ ९	१६४
प्रासादार्थं कटि कार्या	८६ ६	२३०	बालेऽनुल्यदष्टाष्ट	१ ६ ५१	३२६
प्रासादानां शत चैतत्	८६ १२९	२४१	बाहुगण्डललाटेषु	३९ २१	०३८
प्रासादास्तु मया प्रोक्ता	८२ १०३	२३९	बाहुभिर्बहुभिर्व्याप्त	५९ ४	१८२
प्रासादे स्वरणे लग्ना	८२ ६०	२३७	बाधितो लक्षण नास्ति	९९ १५	२५५
प्रासादे गारुडे वापि	८६ ७७	२३६	विभर्ति वधसा ज्ञान	४७ ३	१६४
प्रासादेऽस्मिन्स्तु कर्तव्या	८२ १६	२३२	विश्वज बराभिन्न तत्	२० ३	१४१

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वित्वं च सकलं लोकम्	८२	९	२१६	भरतो लक्ष्मणश्चैव	८५	६३	२२७
बीभत्सदर्शनाद्यैस्तु	३१	१०	१०४	मल्लतकानि विल्वानि	९१	५	२५९
बुद्ध्या रूपं यथावेशं	४२	४९	१५०	भवता हि प्रसादेन	१०४	११९	३१४
बुधो ऽग्ने धनयुता	९६	११७	२८४	भवद्विश्वाभ्यनुज्ञातः	८९	१६	२५२
बुद्धिलज्जा वपुः शान्तिः	७७	९	२८८	भवन्ति मेखलापृष्ठे	८७	६	२४३
बुद्ध्या शरीरभूतात्मा	५	२६	१२	भागस्तु मेखला तत्र	८६	२३	२३२
ब्रह्मचारी हविष्याशी	९७	२	२८७	भागस्तेषां तु जगती	८६	२०	२३१
ब्रह्मणस्त्वनिरुद्धस्य	४७	१७	१६५	भागं तु जगती कार्या	८६	४	२३०
ब्रह्मणा तस्य निर्दिष्टं	५१	१०	१७१	भागे तु दक्षिणे गङ्गा	५७	६	१७३
ब्रह्मणा कथितं तस्य	५३	८	१७५	भाण्डागार. स्मृतः कोशो	१०	१३	२३
ब्रह्मशुक्लेण सूत्रेण	९९	२	२९२	भाण्डानां च महाराज	९४	१७	२६७
ब्रह्माणं पुरतः कृत्वा	९४	१९	२६७	भारती सात्त्वती चैव	२०	५६	५२
ब्रह्माणं वारयेद्विद्वान्	४४	५	१५८	भार्या च तस्य कर्तव्या	५७	३	१८०
ब्रह्मा पितामहश्शंभुः	८	१०	१७	भावाध्यायमतो वन्मि	३१	१	१०४
बृती देया महाराज	२२	२०	५५	भावो भवतु यो यस्मिन्	१०८	२५	३४१
बृहद्रण्डौष्ठनेत्रत्वं	२१	८	१४४	भित्तिर्गर्भाष्टभागोना	८८	८	२४९
बृहद्रण्डौष्ठनेत्रत्वं	४३	१८	१५५	भित्तिहीनास्तथैवेते	८६	९०	२३७
बृहद्रया च कर्तव्या	७३	२८	२०२	भुरनं तु लज्जिते योज्यं	२४	२४	६२
बृहस्पतिं बृहद्वाक्यं	१०४	३९	३०७	भुजङ्गाधितमन्यत्स्यात्	२०	४६	५१
ब्राह्मणान्पूजयित्वा तु	४०	१२	१४२	भुजासकृर्पराग्रैस्तु	२६	७५	८१
ब्राह्मणो नायकस्तत्र	१७	२०	३८	भुवनस्ते त्वया हेयाः	८४	८	२२०
भक्तानुकम्पिन् सततं	१०४	२८	३०६	भुवः परीक्षणं कुर्यात्	९३	४४	२६५
भक्तानुकम्पिनं देवं	१०४	४५	३०८	भुवः संशोधनं कुर्यात्	९४	५	२६६
भक्त्या[ भा ]क्तं वृत्तिदः				भुजलाकानवहीन्दु	८६	५४	२३४
स्यात्	५	२०	११	भूतभव्यभवज्ञार्थ	१०४	५	३०४
भगवन् सर्वदेवानां	१०८	१	३३९	भूतानि परय प्रयक्षं	८५	२०	२३३
भगवन्निति यक्षव्या	१७	१२	४०	भूतिकामो घराहं तु	११८	९	३५७
भगमावाहयिष्यामि	१०४	६९	३१०	भूमिकाद्वादसोपेतः	८६	९१	२३८
भग्नो ललाटमाग्रध	३९	१४	१३७	भूमिर्वसुधरा पृथ्वी	८	८	१७
भद्रपीठं ततो गगने	७५	५	२०६	भूयितास्नेऽयं कर्तव्याः	३८	९	१३३
भद्रपीठं सुधः कुर्यात्	८४	२	२२०	भेदिभोगामनामिन	११८	६	३५७
भद्रमूर्तिमनिर्देश्य	१०४	२९	३०६	भोगिभोगासनासीन	१०६	८३	३२९
भयानके निष्कमनं	२५	४७	७१	भौमस्य च तदा कार्यं	९९	१०	१९५
भयानके विमर्शध	२५	७४	७३	भौमेऽग्निना प्रदग्नेन	९६	२६	२७६

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भौभोऽग्निनुत्यः कर्तव्यः	६९	२	१९५	मत्तिथैव तथोपत्वम्	३१ ५१ १०८
अमरास्फुटिते स्यातां	२०	२६	४९	मत्तरी त्वर्धमतल्ली	२० ४४ ५१
अमरेण प्रदेदिन्या	२८	१९	९१	मत्स्यदेव त्वमभ्येहि	१०६ ९२ ३३०
आमयेदुर्लभुष्टा (?)	३३	८९	११९	मत्स्योदराकृति कार्यम्	३७ १४ १३२
ध्रुवीकुटिला कृदा	२५	१२	६८	मत्स्योदराख्य कथितं	३७ ११ १३२
मृगूणामय साध्यानाम्	७२	२	१९९	मदविलसितश्चैव	२० ३१ ४९
मकरे क्षिप्रनाशा स्यात्	९६	९७	२८२	मद्योपयोगेन मदी	३१ १५ १८५
मकारहीना च (?) तथा	७	२	१५	मधुरा च कपाया च	९३ ३३ २६४
म[ध्व]क्षत्रन्दगौरस्तु	३६	२	१३०	मनसश्च तथा सद्गो	३० १८ १०२
मधुपर्कविधिः सौम्य	११३	१	३४९	मनस्तु गृह्यो ज्ञेयः	४७ ७ १६४
मधूकपुष्पसंकाशा	४९	६	१६८	मनुद्वयस्य मे रूपं	७० १ १९६
मध्यप्रासादकोणेषु	८७	१०	२४३	मनुष्यो मनुजश्चैव	१० १ २२
मध्यमाङ्गुष्ठसन्दंशो	२६	४४	७९	मनूनावाहयिष्यामि	१०३ २७ ३००
मध्यमा तर्जनी चैव	३३	८७	११९	मनोरथानां लाभेन	३१ २६ १०६
मध्यमौ चोन्नतौ कृत्वा	३३	११७	१२२	मनोरथानिजो हर्षो	३१ ४१ १०७
मध्यसंस्थौ करौ कृत्वा	३३	७६	११८	मन्त्रास्तु विविधाः प्रोक्ता	४ १० ८
मध्यस्थेनैव भावेन	२८	८	९०	मन्त्राः सदाद्वयाः प्रोक्ताः	१७ १ ३७
मध्याधार्धं तथाधार्धम्	३९	४१	१३९	मन्त्रिणश्च महाराज	४२ ६ १४६
मध्या द्वितीये भवति	९६	२३	२७६	मन्त्रेषु देवता युक्ता	३३ १२५ १२३
मध्येन निवर्त्तितम्	८५	६	२२२	मर्यादापालनार्थाय	५१ ८ १७१
मध्ये प्रमारिताः लिख्ये	३३	२८	११४	मरणं राज्यविभ्रंशो	१७ १२ ३८
मध्ये मेढ्रं तु विक्षेपम्	३५	१५	१२८	मस्तौ मातरिश्वानो	८ १९ १८
मध्वाज्याकेन राजेन्द्र	८९	२१	२५२	मलिना विरहे कार्या	२५ २८ ६९
मज्जते कुटिलानां				मलिनाऽऽकेकरा भ्रान्ता	२५ ३ ६७
(१ मार्जने कुट्टिमानां)	२२	१५	५५	मधूरकं तु दातव्यं	२२ ८२ ५६
मणिवन्धननिर्मुक्तौ	२६	८०	८२	महर्षयो भूतकृतः	८ २५ १९
मणिवन्धनविन्यस्तौ	२६	५७	८०	महाकालवृत्तिदौ च	८६ १३५ २४२
मणिदग्धौ निषीदयैव	३३	७४	११८	महाजनं सद्योवर्गं	२८ ५० ९४
मण्डपादिशखरोपेतौ	८६	११२	२३९	महादेवमुखं क्षेपं	४८ ४ १६६
मण्डपस्य च ये द्वाराः	८७	१२	२४४	महादेवसमीपस्थौ	८६ १३९ २४२
मण्डले रवस्तिक् चैव	२०	४१	५०	महापवित्रसलिल	१०४ ११७ ३१४
मण्डलेन भवेन्पीतं	२६	४३	७८	महाबल महासत्त्व	१०४ ३४ ३०७
मण्डपैः शिखरोपेतैः	८६	१११	२३९	महावंशेषु वंशेषु	८९ २७ २५३
मण्डासनं तु दानव्यं	२२	१९	५५	महिषैः पङ्कसलीनैः	४२ ७५ १५९

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महीलाभस्तु लाभस्थे	९६	१२९	२८५	मृष्मये चेष्टकान्यासं	९४	१२	२६७
मार्गवृक्षान् महाराज	८९	७	२५१	मृदुना नृप पाकेन	९१	६	२५७
माघेर्गुर्विनाशाय	९६	१९	२७५	मेघोदये कृता क्षिप्रं	९६	९४	२८२
माल्यं च म्लायते खाते	९३	४०	२६४	य एव भगवान्विष्णुः	५८/२	१	२१०
मातङ्गदूर्वारसपट्टवद्धेः	४०	३०	१४३	यक्षाधिपस्यैतदनन्तदंष्ट्र	५३	१४	१७६
माता जनित्री जननी	१०	१२	२३	यक्षानावाहयिष्यामि	१०३	१५	२९९
मात्रकस्तु [ एकमात्रो ]				यक्षाः पुण्यजनाः प्रोक्ता	८	२३	१९
लघुवर्णः	३	१०	६	यजुर्वेद त्वमभ्येहि	१०६	८१	३२९
मान्यमानस्तथा भामो	१७	४५	४०	यज्ञतात त्वमभ्येहि	१०६	१३९	३३४
मात्रार्थं कण्ठरेखाया	३९	१५	१३७	यज्ञदण्डधराश्चान्ये	८३	१०	२१८
मारणं तत्करे दण्डं	५७	५	१८०	यज्ञ यज्ञोपयज्ञाङ्ग	१०६	१३	३२३
मार्दवं मासमात्रेण	४०	५	१४१	यज्ञेशं यज्ञमूर्तिं	१०४	४	३०४
मालाकारं ततः कृत्वा	३३	१९	११३	यज्ञेषु देवयजनमन्तर्वेदि	१	३	१
माहेश्वरं पिनाकाख्यं	८	५	१७	यज्ञोपवीतदेशस्यम्	२८	१८	९१
मित्राणां तद्भवेद्वाक्यं	४	५	८	यज्ञोपवीतयन्तश्च	३८	१०	१३३
मित्रमावाहयिष्यामि	१०४	८०	३११	यज्ञोपवीती पार्श्वस्थः	२६	५२	७९
मुकुला तु समाख्याता	३३	७५	११८	यतो यतो (? अतोये तो )			
मुद्रैषा वज्रसङ्गस्य	३३	६१	११७	यवद् दृष्टिः	९	१६	२१
मुण्डमण्डलसंयुक्तः	८६	११६	२४०	यत्किञ्चिद्वोक्तादृश्यं	४१	२	१४४
मुण्डपैः सुसमाकारैः	८६	११७	२४०	यत्किञ्चिन्मिश्रसंयुक्तं	४	२	८
मुष्टिं कृत्वा तु वामेन	३३	३४	११५	यत्तिर्यग्भूमिलभेन	३९	१०	१३६
मुष्टिः प्रमाजिता ज्ञेया	३३	८०	११९	यत्र त्वं तत्र सकलं	१०६	३३	३२५
मुष्टिं वद्ध्वा तु वामेन	३३	६५	११७	यथा चित्रं तथैवोक्तं	४३	३९	१५६
मुष्टिविंधोच्छ्रिता कृत्वा	३३	८६	११९	यथादेय(?) हं) यथाकालं	४२	८३	१५३
मुस्तकं करवीरं च	९०	१९	२५५	यथा देवास्तथा चित्रे	४२	१	१४६
मूर्च्छिते व्यथिते चैव	२४	९	६०	यथा भूमिनिवेशास्ते	४७	४७	१५०
मूढानामुपदेशं तत्	३४	३१	१२६	यथा वस्याम्यहं राजन्	९४	९	२६६
मूर्तिमत्पृथिवीपाल	८०	२	२१४	यथा शक्त्या च कर्तव्याः	८३	८	२१८
मूर्तिमन्तमनैश्वर्यं	७९	८	२१२	यथासंख्यमिति प्रोक्तम्	१४	१२	३२
मूर्तिस्माद्वर्णिणी विष्णोः	५१	१७	१७२	यथा सुमेधः प्रवरो नगानां	४३	३९	१५७
मूलरक्षाः स्मृताः पय	४०	१६	१४२	यथारिपते स्वभावस्ये	२५	५७	७२
मूलकमाद्यया चोर्षम्	८८	११	२५०	यथास्मरस्मरयनं	१४	११	३१
मुषिकावासयद्गुल्य	९३	३५	२६४	यथेष्टमानं द्वारं तद्	८६	४३	२३३
मृषीता वैश्यजातीनां	९१	२	२५७	यथेष्टमग्न्यागर्भं तु	८६	४२	२३३

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यदा तदा नि(चृ)त्संज्ञम्	३	१८	७	येषामावाहनं प्रोक्तं	१०५ ६१ ३२१
यदत्र नोक्तं तन्नृताद्	४३	३७	१५७	यो न राजा हतो युद्धे	९३ ८ २६१
यदा विनीतरोमाश्च	४३	९	१५४	योऽसावर्चयते देवो	१०८ १९ ३४०
यदा शुष्कं भवेत्कुट्यं	४०	७	१४१	रक्तश्यामस्तु शराकः	३६ ६ १३०
यदास्य भगवानृष्टे	५४	५	१७७	रक्तश्यामा भवेत्पूर्वं	२७ १३ ८६
यद्यत्तैम्यावृतिष्यान्	४३	१०	१५४	रक्तमारा नरेन्द्राणाम्	८९ १२ २५२
यममावाहयिष्यामि	१०४	९८	३१२	रक्तं जटाधरं वह्निं	५६ १ १७९
यमश्च निरुक्तिश्चैव	८७	३०	२४५	रक्ता रक्तोत्पलश्यामा	४० २४ १४३
यया सर्वमिदं बद्धं	४७	४	१६४	रङ्गद्व्याग्निं वनकं	४० २५ १४३
यवो मापस्तथा शब्दः	१२	११	२७	रङ्गे विकृता तु वृषप्रधान	२९ ३८ १००
यशश्च सुसितं छत्रं	५२	१६	१७४	रत्नपात्रं करं(?) कार्यं	५३ ५ १७५
यस्य पक्षस्य वृद्धिः	९६	२५	२७६	रत्नपात्रं सस्यपात्रं	६१ २ १८४
यस्मात्तु कृतमर्चा	६३	१२	२६२	रतिः प्रीतिस्तथा शक्तिः	७३ २१ २०१
यस्यां मात्रावशादर्थो	१६	३	३५	रतिमावाहयिष्यामि	१०५ ५६ ३२१
यस्मिन्भुजे धरा देवी	७९	६	२१२	रम्याभ्यायुधरूपाणि	८५ २८ २२४
या क्रिया चान्यफलदा	१४	१३	३२	रविः कार्यः शुभरसधुः	६७ २ १९१
याजकं यजमानं च	१०६	२	३२२	रशनार्थं जगत्सर्वं	६७ १४ १९२
याश्चावेरहस्त्याग	४३	४	१५४	रसमयस्तस्य वर्तव्या	६७ ४ १९१
यात्रा भव्या वृत्तिर्मात्रा	११	२	२५	रसिमिः करसंस्थैस्तु	६७ १३ १९२
यादसा निलयाभ्येहि	१०४	११३	३१४	रसबिम्बावपित्यास्तु	९२ ९ २५१
याम्ये मरणदा कर्तुः	९६	४०	२७७	रसभावाश्च वर्तव्या	४२ ८१ १५३
या लोहविमलैर्जुष्टा	९०	९	२५४	रसप्येतेषु ते सर्वे	३१ ५३ १०८
यावत्संख्याक्षरं च्छन्दः	३	१४	७	रसेन भावेन समन्वितं च	२० ६२ ५२
यासा त्वं गह्वरी प्रोक्ता	१०६	६९	३२८	राजन्देवशृङ्गाः कार्यौ	८६ १८ २३१
या दृष्ट्वा व्रीडिताः	३५	४	१२७	राजराजो धनाप्यथः	८ १६ १८
गुणानावाहयिष्यामि	१०३	५२	३०२	राजर्षाणां तु विज्ञेयं	४ ६ ८
शुभिष्टिरोऽपि कर्तव्यो	८५	६७	२२८	राजसूयाश्वमेधानां	९३ १८ २६२
शुद्धचारीप्रचारेषु	२९	२	९७	राजस्त्रीणां परीवारे	४२ २९ १४८
शुद्धश्मशानकरणे	४३	१४	१५५	राजाक्षताक्षमूर्धात्मा	१२ २ २७
शुयुधानस्तथा प्रादुः	८५	७९	२२९	राजा नरेन्द्रो वृषतिस्तथैव	१० २२ २४
शुष्माकं पूजनं कर्तुं	१०४	१२०	३१४	राजानः पद्मवर्णाभा	२७ २५ ८७
ये तत्र भक्ता मनुजाः	८७	६२	२४८	राजैति विप्रैर्वक्तव्यो	१७ ४० ४०
ये सुखाः सत्त्वजाताना	८३	५	२१८	राज्ञा प्रजानां कर्तुश्च	९६ १४० २८६
ये वेदास्ते सुखा ज्ञेयाः	४६	९	१६२	राज्ञा विक्कमसंयुक्तम्	१७ ३४ ३९

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राज्ञां निचित्रो वेशः	२७ ३२	८७	रेखा च वर्तना चैव	४१ १०	१४४
राज्ञा निज्ञापने कार्यं	२२ १६	५९	रेखामण्डलसंकीर्णा	९० ८	२५४
राज्ञी च रिक्षुभा छाया	६७ १०	१९१	रेखाश्च करयोः कार्याः	३७ ६	१३१
राज्ञीमावाहयिष्यामि	१०५ १६	३१७	रेखा प्रशंसन्त्याचार्या	४१ ११	१४५
रानिजागरणालस्य	३१ ३०	१०६	रेवन्तश्च यमश्चैव	६७ ९	१९१
रानिः प्रभा क्षपा दीप्तिः	११ २	२५	रेचितं भ्रमणान्मुक्तं	२४ १६	६१
रात्रिमावाहयिष्यामि	१०५ २३	३१८	रेचिता रेचिते कार्या	२४ ४३	६३
रतिमावाहयिष्यामि	१०५ ५६	३२१	रेचिता यापि विज्ञेयौ	२६ ७७	८२
राममावाहयिष्यासि	१०६ १०५	३३१	रोषतर्जनतर्केषु	२४ ३	६०
”	१०६ १२३	३३३	रोमरुद्धकपोलस्तु	३६ ३	१३०
राप्ती परिजनस्त्रीणा	१७ ३५	४०	रौद्री रुद्राधिदेवश्च	३० ७	१०१
राष्ट्रं तलं किट्टकफे तथायुः	१३ १५	३०	रौप्ये रघे तथाष्टाश्वे	६९ ८	१९५
रीतिभागं च कथितो	९२ १०	२६०	लक्षितैर्लक्षितव्यानि	३९ ३३	१३९
रुक्मगौरी दन्तगौरी	२७ १२	८६	लक्ष्मीनिलय विस्तीर्ण	१०६ ६४	३२७
रुक्माभवर्णता तस्य	५० ८	१६९	लक्ष्मीमावाहयिष्यामि	१०६ ३०	३२४
रुचस्स्य प्रमाणेन	४२ ११	१४७	लक्ष्मी सहायं वरदं	१०६ ८४	३२९
रु(? भ)द्रप्रमाणाः कर्तव्याः	४२ ९	१४६	लक्ष्मीसंवाहमानाङ्घ्रि	१०७ ८	३३७
रुद्रानावाहयिष्यामि	१०३ ८	२९८	लक्ष्मीं च (? श्व) कालरात्रिं च	८६ ७६	२३६
रुद्रमावाहयिष्यामि	१०४ ६०	३०९	लक्ष्मीः करीपिणी श्रीश्च	८ ४	१७
रूपकाभ्यधिकं नाम	१४ ५	३१	लक्ष्मीः कार्या तथा तस्य	८५ ५१	२२६
रूपकैर्विधैर्युक्तं	८७ १४	२४४	लक्ष्मीः स्थिता सा कमले		
रूपगन्धरसैर्हीनः	४६ १	१६२	तु यस्मिन्	८२ १५	२७७
रूपनिर्वर्तनायुक्त	२५ ५०	७१	लभ्नस्ये निश्चला शुके	९६ १२३	२८५
रूपबीजेथ (? च) पल्लं	१३ ८	२९	लभ्ने शुभतरे ज्ञेयः	९६ १०२	२८३
रूपमन्यत्प्रकर्तव्यं	८३ ११	२१९	लघुश्चान्त्यश्च यो वर्णः	३ ११	७
रूपमिदं कथितं तव याम्यं	५१ २१	०७२	लज्जाप्रणाशः सप्तभ्या	३० २०	१०२
रूपवत्यस्तथा कार्याः	४२ २६	१४८	लज्जिता लज्जिताऽप्या		
रूपं जलेशस्य तवैतदुक्तं	५२ ६१	१७४	स्या[त्]	२५ २७	६९
रूपं तथैतद्विषयस्य भर्तुः	६७ १७	१९२	लताख्यौ करिहस्तौ च	२६ १०	७५
रूपं तु कालावयवस्य कार्यं	७३ ५१	२०४	लम्बोदरश्चतुर्बाहुः	५३ २	१७५
रूपं नरस्य कथितं	८५ ५८	२२७	लम्बोदरस्तथा कार्यः	७१ १६	१९८
रूपेण केन कर्तव्यो	८३ १	२१८	लम्बोदरी तु कर्तव्या	७३ २७	२०२
रूप्यासनं तु दातव्यं	२२ १८	५५	ललितं दण्डपक्षं च	२० ४५	५१

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यदा तदा नि(चृ)त्संज्ञम्	३	१८	७	येषामावाहनं प्रोक्तं	१०५ ६१ ३२१
यदत्र नोक्तं तन्नृताद्	४३	३७	१५७	यो न राजा हतो युद्धे	९३ ८ २६१
यदा विनीतरोमाश्च	४३	९	१५४	योऽसावर्चयते देवो	१०८ १९ ३४०
यदा शुष्कं भवेत्कुड्यं	४०	७	१४१	रक्तश्यामस्तु शशकः	३६ ६ १३०
यदास्य भगवान्पृष्ठे	५४	५	१७७	रक्तश्यामा भवेत्पूर्वं	२७ १३ ८६
यद्यत्सौम्यावृत्तिध्यान	४३	१०	१५४	रक्तमारा नरेन्द्राणाम्	८९ १२ २५२
यममावाहयिष्यामि	१०४	९८	३१२	रक्तं जटाधरं वह्निं	५६ १ १७९
यमश्च निर्ऋतिश्चैव	८७	३०	२४५	रक्ता रक्तोत्पलश्यामा	४० २४ १४३
यया सर्वमिदं बद्धं	४७	४	१६४	रत्नद्व्याणि कनकं	४० २५ १४३
यवो माघस्तथा शब्दः	१२	११	२७	रत्ने विकृता तु नृपप्रधान	२९ ३८ १००
यशश्च सुसितं छत्रं	५२	१६	१७४	रत्नपात्रं करं(?) कार्यं	५३ ५ १७५
यस्य पद्मस्य वृद्धिः	९६	२५	२७६	रत्नपात्रं सस्यपात्रं	६१ २ १८४
यस्मात्तेषु कृतामर्चा	६३	१२	२६२	रतिः प्रीतिस्तथा शक्तिः	७३ २१ २०१
यस्यां मात्रावशादर्थी	१६	३	३५	रतिमावाहयिष्यामि	१०५ ५६ ३२१
यस्मिन्भुजे धरा देवी	७९	६	२१२	रम्याण्यानुधरूपाणि	८५ २८ २२४
या क्रिया चान्यफलदा	१४	१३	३२	रविः कार्यः शुभदमधुः	६७ २ १९१
याजकं यजमानं च	१०६	२	३२२	रशनास्थे जगत्सर्वे	६७ १४ १९२
याश्चाखिरहसंत्याग	४३	४	१५४	रदम्यस्तस्य कर्तव्या	६७ ४ १९१
यात्रा भद्रा द्युतिर्मात्रा	११	२	२५	रदिसमिः करसंस्थैस्तु	६७ १३ १९२
यादसां निलयाभ्येहि	१०४	११३	३१४	रसविम्बाकपित्यास्तु	९२ ९ २५९
याम्ये मरणदा कर्तुः	९६	४०	२७७	रसभावाश्च कर्तव्या	४२ ८१ १५३
या लोहविमलैर्जुष्टा	९०	९	२५४	रसध्वेतेषु ते सर्वे	३१ ५३ १०८
यावत्संख्याक्षरं च्छन्दः	३	१४	७	रसेन भावेन समन्वितं च	२० ६२ ५२
यासां त्वं गह्वरी प्रोक्ता	१०६	६९	३२८	रालन्देवपृष्टाः कार्यं	८६ १८ २३१
यां दृष्ट्वा व्रीडिताः	३५	४	१२७	राजशजो धनाध्यक्षः	८ १६ १८
युगानावाहयिष्यामि	१०३	५२	३०२	राजर्षीणां तु विज्ञेयं	४ ६ ८
युधिष्ठिरोऽपि कर्तव्यो	८५	६७	२२८	राजसूयाश्चमेधाना	९३ १८ २६२
युद्धचारीप्रचारेण	२९	२	९७	राजस्त्रीणां परीवारे	४२ २९ १४८
युद्धशमशानकदणा	४३	१४	१५५	राजाक्षत्ताऽमृधात्मा	१२ २ २७
युयुधानस्तथा प्राशुः	८५	७९	२२९	राजा नरेन्द्रो नृपतिस्तथैव	१० २२ २४
युष्माकं पूजनं कर्तुं	१०४	१२०	३१४	राजानः पद्मवर्णाभा	२७ २५ ८७
ये तत्र भक्ता मनुजाः	८७	६२	२४८	राजैति विप्रैर्वैष्णव्यो	१७ ४० ४०
ये सुखाः सत्त्वजातानां	८३	५	२१८	राज्ञां प्रजानां कर्तुश्च	९६ १४० २८६
ये चेदास्ते मुखा हेषाः	४६	९	१६२	राज्ञां विक्रमसंयुक्तम्	९७ ३४ ३९

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राज्ञां विचित्रो वेशः	२७ ३२	८७	रेखा च वर्तना चैव	४१ १०	१४४
राज्ञां विज्ञापने कार्यं	२२ १६	५२	रेखामण्डलसंकीर्णा	९० ८	२५४
राज्ञी च रिक्षुभा छाया	६७ १०	१९१	रेखाश्च करयोः कार्याः	३७ ६	१३१
राज्ञीमावाहयिष्यामि	१०५ १६	३१७	रेखां प्रशंसन्त्याचार्या	४१ ११	१४५
रात्रिजागरणालस्य	३१ ३०	१०६	रेवन्तश्च यमश्चैव	६७ ९	१९१
रात्रिः प्रभा क्षपा दीप्तिः	११ २	२५	रेचितं भ्रमणान्मुक्तं	२४ १६	६१
रात्रिमावाहयिष्यामि	१०५ २३	३१८	रेचिता रेचिते कार्या	२४ ४३	६३
रतिमावाहयिष्यामि	१०५ ५६	३२१	रेचिता यापि विज्ञेयौ	२६ ७७	८२
राममावाहयिष्यासि	१०६ १०५	३३१	रोपतर्जनतर्केषु	२४ ३	६०
"	१०६ १२३	३३३	रामरुद्रकपोलस्तु	३६ ३	१३०
रासी परिजनस्त्रोणां	१७ ३५	४०	रौद्रौ रुद्राधिदेवश्च	३० ७	१०१
राष्ट्रं तलं किट्टकफे तथायुः	१३ १५	३०	रौप्ये रथे तथाष्टाश्वे	६९ ८	१९५
रीतिभागं च कथितो	९२ १०	२६०	लक्षितैर्लक्षितव्यानि	३९ ३३	१३९
रुक्मगौरी दन्तगौरी	२७ १२	८६	लक्ष्मीनिलय विस्तीर्ण	१०६ ६४	३२७
रुक्माभवर्णता तस्य	५० ८	१६९	लक्ष्मीमावाहयिष्यामि	१०६ ३०	३२४
रुचकस्य प्रमाणेन	४२ ११	१४७	लक्ष्मी सहायं वरदं	१०६ ८४	३२९
र(? भ)द्रप्रमाणाः कर्तव्याः			लक्ष्मीसंवाह्यमानाङ्घ्रि	१०७ ८	३३७
	४२ ९	१४६	लक्ष्मीं च (? श्व) कालरात्रिं च		
रुद्रानावाहयिष्यामि	१०३ ८	२९८		८६ ७६	२३६
रुद्रमावाहयिष्यामि	१०४ ६०	३०९	लक्ष्मीः करीपिणी श्रीश्च	८ ४	१७
रूपकाभ्यधिकं नाम	१४ ५	३१	लक्ष्मीः कार्या तथा तस्य	८५ ५१	२२६
रूपकैर्विविधैर्युक्तं	८७ १४	२४४	लक्ष्मीः स्थिता सा कमले		
रूपगन्धरसैर्ह्रीनः	४६ १	१६२	तु यस्मिन्	८२ १५	२१७
रूपनिर्वर्तनायुक्त	२५ ५०	७१	लग्नस्थे निश्चला शुके	९६ १२३	२८५
रूपधीजेय ( ? च ) पल्लं	१३ ८	२९	लग्ने शुभतरे ज्ञेयः	९६ १०२	२८३
रूपमन्यत्प्रकर्तव्यं	८३ ११	२१९	लघुश्चान्त्यश्च यो वर्णः	३ ११	७
रूपमिदं कथितं तव याम्यं	५१ २१	९७२	लज्जाप्रणाशः सप्तभ्यां	३० २०	१०२
रूपवत्यस्तथा कार्याः	४२ २६	१४८	लज्जिता लज्जिताख्या		
रूपं जलेशस्य तवैतदुक्तं	५२ ३१	१७४	स्या[त]	२५ २७	६९
रूपं तथैतद्विवसस्य भर्तुः	६७ १७	१९२	लताख्यौ करिहस्तौ च	२३ १०	७५
रूपं तु कालावयवस्य कार्यं	७३ ५१	२०४	लम्बोदरश्चतुर्बाहुः	५३ २	१०५
रूपं नरस्य कथितं	८५ ५८	२२७	लम्बोदरस्तथा कार्यः	७१ १६	१९८
रूपेण केन कर्तव्यो	८३ १	२१८	लम्बोदरी तु कर्तव्या	७३ २७	२०२
रूप्यासने तु दातव्यं	२२ १८	५५	ललितं दण्डपक्षं च	२० ४५	५१

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लज्जितां वलितान् रौप्य	२६	१३	७६	वग्न एवस्ति वग्नपन्न	१०	४०	५०
लवणक्षीरआज्योद	५०	१७	१७४	वग्नमोऽप्राप्तुं रथौ तु	१६	७१	८२
लसतीष च भूतम्भो	४३	२१	१५५	वश्यानि रणादिधाना	१७	१७	८६
लसमस्या तु सप्तम्या	३३	१०३	१२१	वज्रापणि महाबाहुं	१०४	३७	३०७
लाक्षा च पुद्गुर्ध चैव	९२	६	२५९	वज्र वपाय भवति	१०८	३०	३४१
लाङ्ग्यग्नितकरं	१०६	०७	३२४	वज्रमभ्यनत रौप्य	८८	४	३४९
ला(१का)हू कोपपद्य २६	३	७५		वज्रनाभा विशागभा	११६	६५	३२७
लास्य रवच्छदत कार्यं	२०	४	४७	वज्रपविधान तु	९०	१५	२६०
लिङ्गसंस्थापनं कार्यं	८६	८२	२३७	वज्र शयन कुर्वीत	९४	४२	२६९
लिङ्गस्थानां प्रत्यस्थानां	२३	६	५७	वज्रो वज्र पुत्रोष्टु तु	१२	९	२७
लिङ्गस्य रूपनिर्माणम्	७४	१	२०५	वज्रिचम्य तथा मुद्रया	२०	२१	५५
लिङ्गाकारं तु कर्तव्यं	८६	७८	२३६	वनप्रवाध धर्मज्ञ	८९	१	२५१
लिङ्गाख्य बलभीयुक्त	८६	८१	२३७	वनमात्रं च वर्नय्या	८५	९	२२२
लिङ्गे हि पूजित पूजा	७४	०	२०५	वनमात्रं च विद्याता	६५	६	१८८
लिङ्गोपरिष्ठापु गता पुरस्तात्				वनमाले त्वमभ्यहि	१०६	७६	३०८
	७४	५	२०५	वन नानाविधैर्द्वै	४२	६०	१५१
लीलाफलपाणिस्तु	७१	१५	२०१	वपुर्विरूपाक्षमिद	५७	६	१८०
लीलाविलासविभ्रातं	३९	५०	१४०	वयोतुरूप प्रथमस्तु	२९	४०	१००
लुप्तं जलधैकतौ द्वेय	३९	३२	१३९	वर्णनीयौ तथैवात्र	१५	६	३३
लेख (१ लि)नीपत्रककर	६७	७	१९१	वणयद्य महासाव्यो	१५	५	३३
लेखा जरा तथा पक्ति	११	१०	२६	वर्णविरत्वादिद्वेय	३१	४३	१०८
लेख्येषु पुस्तकेशेषु	३९	२६	१३८	वपन रक्तवृष्णात्र	५७	२	१८०
लोककाता च मिथुने	९६	९५	२८२	वत्तमानो ननु कार्यो	७०	२	१९६
लोकगम्या भवेद्भाग्ये	९६	३३	२७७	वर्तुल्लाक्षास्तथा कार्यो	४२	८	१४६
लोकपालाद्य कर्तव्या	८४	११	२२१	वर्धमान शराव स्यात्	१०	१४	२३
लोकयात्रा च कथिता	५३	१०	१७५	वपानावाहयिष्यामि	१०३	३६	३०१
लोक (१ क)वृत्तातविज्ञानाद्				वराहोहा पुरात्रिध	१०	२	२२
	३१	२२	१०६	वग्न गमन तियक	२५	४३	७०
लोकानावाहयिष्यामि	१०३	३४	३०१	वलन चैव कर्तव्य	२४	४०	६४
"	१०५	१	३१६	वग्न प्रमण चैव	२५	४१	७०
लोकासिगम्या भाग्ये स्यात्	९६	९	२७४	वत्तभीसंस्थित रम्यं	८६	०१	२३१
लोहैरनुकृतिर्वापि	२७	४	८५	वत्तग्न पक्षिगा चैव	२३	५	५७
वक्रभूकृटिसर्वज्ञ	३९	२४	१३८	वत्तरी मन्दुरा गक्षा	११	१४	२६
वक्र क्षितिसुतो भीमो	८	२१	२२	वत्तन तस्य विद्यात	५१	९	१७१

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वसतां दृष्टिदोषा च	९३ ३७	२६४	वामे शोभा तथा कार्या	६८ ३	१९३
वस्त्रावगुण्ठनात्सूर्य	२८ १४	९१	वामोत्सङ्गता कार्या	५२ ४	१७३
वसन्ति यत्र भूतानि	८९ १५	२५२	वामोत्सङ्गता कार्या	५३ ४	१७५
वसुधासन्धरो राजन्	८८ ९	२४९	वामोत्सङ्गता स्वाहा	५६ ३	१७९
वसूनावाहयिष्यामि	१०३ ५	२९८	वायव्येन तु भावेन	१०२ २	२९७
वसूना देव मे रूपं	७२ १	१९९	वायुपुत्रस्तु कर्तव्यो	७३ १४	२०१
वाग्दण्डमथ धिग्दण्डं	५६ ८	१७९	वायुमावाहयिष्यामि	१०४ ७६	३१०
वाङ्मनःकार्यसम्भूतं	७८।२ ६	२१०	वायुरम्बरवर्णस्तु	५८ १	१८१
वाचिकश्च तथाहर्षः	२७ १	८५	वायुराश्रयतो धत्ते	५८ ४	१८१
वाचिको वचसा प्रोक्तः	२७ २	८५	वायोरम्बरभङ्ग तु	९४ ४४	२६९
वाचिको वाचया प्रोक्तो	२० २०	४८	वारुणेन च भावेन	१०२ ३	२९७
वातप्रभम्भं न प्राह्यं	८९ २३	२५३	वारुणे रोगदा प्रोक्ता	९६ ७४	२८०
वातसारथिता तस्य	५६ ५	१७९	वालव्यजनमप्युक्तं	१० १६	२३
वात्या वातसमुत्था	९ १९	२१	वाल्मीकिरूपं सकलं	८५ ६५	२२७
वाणी तथोक्ता च	९ २३	२१	वासुदेवगणाः शीघ्रम्	१०६ १४९	३३५
वादित्र शब्दैर्जयशब्द	१०० ३	२९४	वासुदेव प्रतीहारौ	८५ ४०	२२५
वान्ते विरक्ते श्रान्ते	३१ १२	१०५	वासुदेवप्रतीहारौ	१०६ १३४	३३४
वामतस्तस्य विज्ञेयौ	१९ २	४६	वासुदेवश्च भगवान्	४७ १०	१६४
वामतो गैरिकस्तस्य	१९ ३	४६	वासुदेवस्तथा वामे	७३ २४	२०२
वामवद्धं सललितं	२० २५	४९	वासुदेवः स्मृतः शक्रः	५० ११	१७०
वामभागगतः कार्यः	७७ ४	२०८	वासुदेवस्य देवस्य	८५ १	२२२
वामभागगतश्चक्रः	८५ १३	२२३	वासुदेवस्य मुद्रैषा	३३ १२०	२२२
वामभागगतं केतुं	५२ ३	१७३	वासे भवति वस्त्राद्या	९६ ७१	२८०
वाममुष्टौ तथाङ्गुष्ठं	३३ ६६	११७	विक्रचोःफुल्लनयन	१०६ ८७	३२९
वामयोः पुस्तकौ कार्यौ	४९ ४	१६८	विफलाना गतिः कार्या	२९ ३३	९९
वामहस्तेन शिखराः	३३ ९६	१२०	विक्षेपाच्चैव जङ्घायाः	२४ ५२	६४
वामं शचीपृष्ठगतं	५० ५	१६९	विकारे योजयत्येव	५१ २०	१७२
वामार्धे पार्वती कार्या	५५ २	१७८	विकृणिता जुगुप्साया	२५ ६६	७३
वामारतिनगता तस्य	७९ ५	२१२	विकृते चावहित्ये च	२९ ३	९७
वामासक्तस्य वामा तु	३३ २९	११४	विकृष्टा कुशिता चोर्ध्वं	२५ ६४	७३
वामे तस्याः करे कार्यम्	५१ ५	१७१	विक्रान्तगोपिता या तु	१६ ४	३५
वामे तु यमुना कार्या	५२ ७	१७३	विघ्नराजस्य मुद्रैषा	३३ २३	११४
वामे पाशधरः कार्यः	५१ ७	१७१	विघ्नसं विघ्नहर्तरि	१०४ ४९	३०८
वामे मनुजशार्दूल	३८ ११	१३४	विनिद्धमे चन्द्रशालमिः	८६ १२	२३१

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विजय त्वमिहाभ्येदि	१०६	१४३	३३५	विमानः सप्तर्षीभिः स्यात्	८६	९६	२३८
विट्स्मापि तु वर्तय्या	२९	२९	९९	विमरलोड्यं प्रासादः	८६	१२४	२४१
विद्याना भूषणप्रायं	१७	३७	४०	विहोर्षंठिता मेघ	१७	५७	४१
वितर्तोऽशो जयत्वमिह	५३	१२	१७६	विष्णाधस्य मुद्रया	३३	२६	११४
विदूषकरय वर्तय्या	२९	३४	१००	विष्णाधं विजानीहि	८४	१४	२२१
विदूषकरय मलनिरस्यात्	२७	४३	८८	विष्णुकं विजानीहि	८४	१३	२२१
विदूषकोऽपि यत्तद्यो	१७	४१	४०	विष्णाधो निश्चिन्तय	८	१२	१८
विदूषो घ्राणः स्यात्	१७	४९	४१	विष्णाधो विवृताक्षः	५७	१	१८०
विदि सद्रूपगात्रं वै	८०	३	२१४	विवर्तनं च पश्येव	२६	४४	६४
विद्याकामोऽथ वाल्मीकि	११८	८	३५७	विनिधस्यापि रंद्रय	२९	१४	९८
विद्या शुक्ला विनिर्दिष्टा	४७	५	१६४	विश्वं च तथैषत्	२४	२०	६१
विद्याशौर्ध्वनैर्धर्मः	३१	३३	१०७	विश्वेन च वक्त्रेण	३८	२०	१३४
विशुद्धका धनरवो	२८	२१	९२	विशेषेण कटौ काले	१	५	१
विशुद्धचित्तया लोता	९	२०	२१	विश्वं करोति वै यस्मान्	७१	१८	१९८
विशुद्धान्तः पराश्रुतः	२०	३३	५०	विश्वमर्मा तु कर्तव्यः	७१	१७	१९८
विधानं भूमिदानायं	९३	१६	२६२	विश्वरूपं ह्यप्रियं	८५	५३	२२६
विधिवद्य तथाकारः	१०८	२४	३४१	विश्वानावाहयिष्यामि	१०३	६	२९८
विन्ध्यनामा भवत्येव	८६	१७	२३१	विश्वे देवार्तया कार्याः	७२	५	१९९
विना नथा स्यादुपमा	१४	१५	३२	विद्याणानि गवां राजन्	९२	८	२५९
विना तु नृत्तशालेण	२	४	३	विपादस्य समुत्पत्तिः	३१	२८	१०६
विनायकपदसीना	८२	५	२१६	विपादे विस्मये चैव	२४	४	६०
विनायकरु वर्तय्यो	७१	१३	१९८	विपादेषु सदादेयं	२२	५	५४
विनायकस्य तत्कार्यं	८६	३९	२३३	विष्टमभनगतिप्राणा	२९	३०	९९
विनायकस्य देवस्य	९६	७९	२८१	विष्टा मरणदाकर्तुः	९६	८९	२८२
विनायका विघ्नकराः	१०४	१२३	३१५	विष्टिबन्धवरणाः कार्या	७२	८	१९८
विनिवृत्तमसूयायाम्	२४	२३	६२	विष्णुनाभां समुत्पत्तिं	४६	१४	१६३
विपिनं निर्जनं प्रोक्तं	१०	१९	२३	विष्णुभूम्यम्बराणां त्वं	६०	१	१८३
विप्रलब्धा तु सा ह्येवा	१७	५९	४२	विष्णोः (१ ण्) भोगशयः			
विप्रलम्भे तु निर्दिष्टाः	३०	१७	१०२	कार्यः	८६	२९	२३२
विष्णुतास्या तु दम्बे	२५	२७	६९	विष्णोरभितवीर्यस्य	४४	३	१७८
विष्णुता विष्णुता प्रोक्ता	२५	१७	६८	विस्तरेकं मतिं हन्ति	५	७	१०
विशुद्धः पुण्डरीकाक्षः	१०७	५	३३७	विस्तारत्रिगुणोच्छ्रयैः	८६	३३	२३३
विशोधयति देव स्वो	१०७	१४	३३८	विस्तीर्णं सर्वमेतेन	२६	५८	८०
विश्रान्ता बुधिता शून्या	२५	४	६७	विस्मये चाभ्यसूयायां	१५	११	३४

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विस्मये चैव हर्षे च	२९	१६	९८	वैष्णवे पुष्टिदा प्रोक्ता	९६ ७३ २८०
विज्ञेयं दधतः कार्यं	३९	२९	१३८	वैश्वे लोकहिता कर्तुः	९६ ७ २७४
विंशतिस्त्वैस्संयुक्ता	३	७	६	व्यक्तिर्नैवोपपद्येत	२० ७ ४७
विंशतेर्नवतिर्यावत्	११	९	२५	व्यये व्ययवती नित्यं	९६ ११३ २८४
वीथ्यस्तवावाहयिष्यामि	१०३	४८	३०२	व्यये व्ययवती राजन्	९६ १०९ २८४
वीरभद्रश्च नन्दी च	८६	७३	२३६	व्यसनेनाभिघातेन	३१ २१ १०५
वीराच्चैवाद्भूतोत्पत्तिः	३०	३	१०१	व्याजत्रासापराधैश्च	३१ ५७ १०९
वीरा वीरे च कर्तव्या	२५	२५	६९	व्याधिग्रस्ते जरार्ते च	२६ ९३ ८३
वीरे रसे स्याच्चलनं	२५	४६	७१	व्याधिघते तपसि श्रान्ते	२४ ३७ ६३
वीरो महेन्द्रदेवस् स्यात्	३०	८	१०१	व्याधिर्दोषसमुत्थस्य	३१ ३६ १०७
वृक्षाणां पुष्पफलतः	४२	८०	१५३	व्याधिश्चैवापमृत्युश्च	८७ ४९ २४७
वृत्तं प्रोक्तः समुद्राख्यः	८६	९८	२३८	व्यायामे ताण्डवे चैव	२४ ४९ ६४
वृत्तं प्रकीर्णकेशैश्च	४३	२३	१५६	व्यायामे त्वथ सप्राप्ते	२४ ४२ ६३
वृत्तः पुनस्तथा मन्त्रः	१०	३	२७	व्यालेन नासयन्तं च	५९ ३ १८२
वृत्तं च मुकुटं पण्य	१३	१२	३०	व्यासमावाहयिष्यामि	१०६ १०९ ३३२
वृश्चिरूपसूतश्चैव	२०	३०	४९	व्योमरूपं समाचक्ष्व	७५ १ २०६
वृश्चिकं व्यसितं चैव	२०	४७	५१	व्योमनः स्वरूपं कथितं	७५ ९ २०६
वृषयावगमाराद्धा	८	१८	१८	शमटेन महाराज	८९ २९ २५३
वेदविद्याऽविरुद्धं यत्	५	२७	१२	शक्तितोमरपापाण	३९ ४८ १४०
वेदानावाहयिष्यामि	१०३	५५	३०२	शक्रकीनाशवरुण	५० १ १६९
वेदानावाहयिष्यामि	१०५	२६	३१८	शक्रकीनाशवरुणैः	८८ ३० २३२
वेदा मे परमं चक्षुः	३४	७	१२४	श[रा]कृति महाराज	३७ १० १३१
वेदाहरणदुःखार्त	१०६	७९	३२९	शक्रस्यावाहनं प्रोक्तं	१०४ ८२ ३११
वेदा हृता दानव-	८०	६	२१४	शक्रश्चतुर्भुजः कार्यो	५० ४ १६९
वेपनं चापि विज्ञेयम्	२५	७१	७३	शक्रं देवगणैर्युक्तं	८६ ८४ २३७
वेशानामुद्धतं वेश	४२	२४	१४८	शङ्खचक्रगदापद्म	७८/२ ११ २११
वेष्टनापट्टबद्धानि	२७	४०	८८	शङ्खचक्रगदापद्मान्	८० ४ २१४
वेष्ट्याङ्गुष्ठावधः कार्या	३३	१२३	१२३	शङ्खनादोद्भवं नाहि	१०६ ४९ ३२६
वैकारित्वं च नृप	३९	१३	१३७	शङ्खपद्मान्तनिष्क्रान्त	५३ ७ १७५
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वैराग्यभावेन महानुभावो	७८/१	५	२०९	शङ्खमावाहयिष्यामि	१०५ ४४ ३२०
वैराग्यं नन्दकं खल्लं	४७	१८	१६५	शतं च रुचकर्योक्तं	३५ ११ १२८
वैष्णवं समपादं च	२३	१	५७	शनैश्चरशशाङ्कौ च	८७ ३२ २४५
वैष्णवी तु गदा प्रोक्ता	८	६	२७	शब्दमानहताशेष	१०६ ६२ ३२७

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शब्दयोगि निरात्म्यं	१०६	६१	३२७	शीतनालोष्णवर्षेणु	२५	४०	७०
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शार्ङ्गोरस्तु रुचयः	३६	५	१३०	शुक्लपुष्पां करौ कृत्वा	२६	६७	८१
शरत्काले कृता नाशं	९६	१८	२७५	शुक्लः श्वेनवपुः कार्यः	६९	५	१९५
शरीरमस्मिन् दधि च	१३	५	२९	शुक्लवर्णां मही कार्या	६९	१	१८४
शतकथं तु मानेन	४२	३०	१४८	शुक्लं शामिका चैव	२८	४५	९४
शतादृष्टेमादंष्ट्राम्	१०६	५०	३२६	शुक्लं वलपरीधानाः	४२	२८	१४८
शशाङ्कशतसङ्काश	१०६	७८	३२९	शुक्लः प्रोक्तस्तथाऽऽप्यथो	९	४	२०
शशाङ्कांशुप्रतीकाशी	१०६	१४१	३३४	शुक्ला न धार्या न तथाम्य	५९	७	१८२
शालग्रामे विषाते च	२४	२७	६२	शुक्ला शस्ता द्विजातीनां	९०	२	२५४
शंखनाशेद्रवशात्	१०६	११	३२३	शुक्लाशुक्लमती क्षेपं	४६	१२	१६३
शंसुद्रियमुदिष्टा	३३	१०६	१२९	शुक्तिमाज्ञामतः सर्वः	८६	९४	२३८
शाखावल्ग्वे स्तम्भो	२३	२५	५९	शुद्धं तु विनिर्मा कार्यं	२७	२९	८७
शाङ्गो मैथुनं यत्र	६५	८	२७३	शुभाकारविहारानि	३९	१	१३६
शान्तस्य तु समुत्पत्तिः	३०	९	१०१	शुभा मही यत्र भवेन्नृवीर	९३	४७	२६५
शान्तः स्वभाववर्णस्तु	३०	४	१०१	शुभां परीक्ष्य वसुधां	९४	१	२६६
शान्तो रसः स्वतन्त्रोऽत्र	३०	२	१०१	शुभेऽहि पूर्वं यन्त्रस्थं	९६	१३१	२८५
शान्मलीना तथा पुष्पं	९२	२	२५९	शुक्लं वर्तनया वस्तु	४२	८२	१५३
शास्त्रज्ञैः मुक्तैर्देष्टैः	४३	२४	१५६	शृङ्गेणैव संयुक्तः	८६	१०५	२३९
शास्त्रानावाहयिष्यामि	१०३	५७	३०३	शूलमावाहयिष्यामि	१०५	३	३१६
शिवा प्रजापतिर्ज्ञेया	७३	४४	२०४	शेषदोषैस्तथा युक्तं	९६	४८	२७८
शिखरः कुहरोपेतो	८६	१०७	२३९	शेषभोगोपविष्टस्य	८५	५०	२२६
शिरसः प्रथमं कर्म	२४	१	६०	शेषभोगोपविष्टो वा	८५	४९	२२६
शिरः पद्मस्तम्भवास्य	८५	५	२२२	शेषाणां पार्थिवेन्द्राणाम्	३६	१	१३०
शिरोगते वृत्तीयं तु	७३	१७	२०१	शेषाः प्रसारिताः शिष्टा	३३	१२१	१२३
शिरोदन्तौष्ठकम्पेन	२८	३२	१९३	शेषाः प्रसारिताः कुल्या	३३	११६	१२२
शिलादायु लोहेषु	४३	३२	१५६	शेषादिभोगपर्यन्तं	१०७	७	३३७
शिलानां गर्भविज्ञानं	९०	३०	२५६	शोकस्थाने न वर्तव्यं	२०	२१	४८
शिलान्यासं तु कुर्वीत	९४	११	२६६	शोकालानस्य च तथा	२२	७	५४
शिवस्य स्वनिर्माणम्	५५	१	१७८	शोभाकान्ती विनिर्दिष्टे	६८	१४	१९४
शिवावाहयिष्यामि	१०५	४४	३२०	शोभावाहयिष्यामि	१०५	२१	३१७
शिशिरे लोभकान्ता	९६	९६	२७५	शौर्यं च धैर्यं दर्पं च	२८	५३	९४
शीघ्रमभ्येहि निलय	१०४	१११	३१३	शैलानावाहयिष्यामि	१०३	३०	३००
शीतप्रस्ते जरार्ते च	२४	५	६०	शैलानां शिखरं शृङ्गि	४२	५२	१५०

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रमशान गर्हिताघात	४३	८	१५४	पञ्चविंशतिश्रोतृकृतिश्च	३ ९ ६
रमशानचैत्यवल्मीक	८९	६	२५१	पञ्चां लक्ष्मीयुता नित्यं	९६ ८० २८१
रमशानं मिथुनं तत्त्वं	१३	११	३०	पष्टे लक्ष्मीकरी ज्ञेया	९६ ५५ २७९
रमश्रु तस्य विनिर्दिष्टं	५६	९	१७९	पष्टे शत्रुविघातं तु	९६ १०४ २८३
श्यामस्तु चासुकिः कार्यो	२७	१८	८६	पष्टे शत्रुविनाशाय	९६ ९१ २८२
श्यामा गौरी तथा तस्य	४०	१५	१४२	पोडशांशेन कर्तव्यं	४५ ४ १६१
स्वापदानां पशूनां च	२९	३६	१००	स एकस्तम्भनायुक्तो	४० २० १४२
खिष्टाङ्गुष्ठो निम्नमध्यः	२६	३५	७८	स एव कार्यो देवानां	८६ ९२ २३८
शृङ्गारहास्यकरुण	४३	१	१५४	स एव नीलो भवति	८६ १६ २३१
„	१७	६१	४२	सक्रोटरान् लताबद्धान्	८९ ३ २५१
शृङ्गारहास्यकरुणा	१५	१४	३४	सक्षता मरणायोक्ता	३८ १९ १३४
शृङ्गारहास्यबहुला	२०	५८	५२	सगर्भा तां विजानीयाद्	९० ११ २५५
शृङ्गारहास्यशान्ताख्या	४३	११	१५५	सगर्भा तां विजानीयात्	९० १७ २५५
शृङ्गारे तु समं कार्यं	२५	३९	७०	सङ्कर्षणस्य करयोः	४७ १२ १६५
शृङ्गारो द्विविधः प्रोक्तः	३०	१६	१०२	सङ्कर्षणः पाञ्चरात्रं	७३ ४८ २०४
शृगु कालं प्रवक्ष्यामि	९६	२	२७४	सङ्कर्षणेन सदृशाः	४२ २१ १४७
श्वेतो रक्तस्तथा पीतः	२७	८	८५	सङ्कोचयेत्पडेतानि	३३ ३० १३४
श्लक्ष्णं समं स्ववष्टब्धं	४०	६	१४१	सचक्रः सपताकोऽयं	८७ ४८ २४७
श्लक्ष्णीकुर्यात्प्रयत्नेन	४०	८	१४१	सचक्राः सपताकाश्च	८७ १६ २४४
श्वेतवर्णो महाभाग	८५	३२	२२४	सचन्द्रग्रहनक्षत्रां	४२ ६८ १५२
श्वेतश्च पद्मवर्णश्च	९०	२१	२५५	स चापि शकलोकस्थः	८७ ५३ २४७
श्वेता रक्ता तथा पीता	९३	३२	२६३	सजलाम्बुदसच्छायाः	५१ १ १७१
श्रीकामस्तु महाराज	११८	१२	३५८	सञ्जीव इति यत्प्रोक्तं	२७ ४४ ८९
श्रवणं वा तथैव स्यात्	९३	४५	२६५	स तु दूर्वाङ्कुरश्यामः	८५ २४ २२४
श्रवणं धनधान्याद्या	९६	३८	२७७	स तु वर्षवरो ज्ञेयः	१७ ४८ ४१
श्रव्यं श्रवणयोगेन	२८	२०	९१	स तु शुक्लवपुः कार्यो	८५ २२ २२४
श्रीगर्भो विजयश्चैव	१०	६	२२	सत्यं च वैणिकं चैव	४१ १ १४४
श्रेणीगताश्च प्राकारे	८७	४२	२४६	सत्त्वमुद्गिरतीवेष्टा	२५ १३ ६८
श्रोत्रसंवरणं चैव	२६	२०	७६	सत्त्वं रजस्तमश्चैव	४८ १५ १६७
श्लोकेनैकेन वा द्वाभ्यां	१६	२	३४	सत्त्वानामाश्रया ये च	८९ ५ २५१
पट् त्रिशदृष्टयो ह्येता	२५	५	६७	सत्त्वे तु विकृते दृष्टे	२९ १९ ९८
पङ्कशीतिमुखं नाम	९	९	२०	सदसच्च महाभाग	१०८ ५ ३३९
पङ्क्षरेण पादेन	३	१	६	सदाशिवमुखे ज्ञेयौ	४८ १० १६६
पङ्भिर्वा सप्तभिर्वापि	२०	३९	५०	स दैत्यान् दृष्टवान् वेदान्	३४ ११ १२५

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सद्यः शोषमुपायातः	४०	९	१४१	समुद्राः सप्त विख्याता	५२	१८	१७४
सद्योजातं मही प्रोक्ता	४८	२	१६६	समुद्रतं नतं चैव	२४	३१	६२
सद्योजातं पामदेवम्	४८	१	१६६	समुद्रतो यताद्भ्यः	२६	८३	८३
सन्तानमग्रीधारी	८१	६	२१५	समुद्रं मुगदत्सेना	२८	५२	९४
सतदशे भूमिकरी	९६	५३	२७८	समेगदं सतिदिष्टं	८६	८६	२३७
सतदशे रथे वार्यो	५२	१	१७३	सम्बन्धस्तु साम्बन्धः	५	२२	१२
सप्तार्चिषं सप्तमुनि	१०४	१०	३०४	सम्यग् विचार्य मृषतिः	३७	१७	१३२
सप्तद्रुमसमुष्ण	४२	७७	१५२	न यानि नरक धोरं	८७	६१	२४८
सधाप्यगच्छिषानं	४२	७८	१५३	सर्गश्च प्रतिसर्गश्च	१७	४	३७
सगावेरमस्तु कर्तव्य	४२	१३	१५५	सर्पभूषणं कर्तव्य	७९	४	२१२
सर्भगे यद्विगयदा	९६	४२	२७७	सर्पशीर्षं यदा हस्तौ	२६	७६	८२
समप्रयोद्धरूपो वा	७९	१०	२१२	सर्पानावाहयिष्यामि	१०४	६५	३०९
समतारं च सौम्यं च	२५	४९	७१	सर्पिनं दोलपादं च	२०	५२	५१
समन्तास्तु जलं रास्त	९३	३१	२६३	सर्वकामप्रदं देवं	११८	२	३५७
समपादप्रतिष्ठा च	६४	३	१८७	सर्वकामसमृद्धा स्यात्	९६	६८	२८०
समपादं बुधः स्थानं	२९	२१	९८	सर्वेण वरदं नित्यं	१०६	७	३२२
स मन्तव्यो रसः रथायी	३१	५४	१०९	सर्वेण वरदं भानुं	१०४	९	३०४
समः सर्वेषु भूतेषु	३०	११	१०२	सर्वमद्गुणार्थ्यथ	१०४	१६	३०५
समसत्त्वं तु कर्तव्य	८६	७	२३०	सर्वतो लोचनाच्चैव	२४	१३	६१
समसत्त्वं तु कर्तव्य	८८	१०	२४९	सर्वत्र पार्थिव रथैर्मय	४६	१५	१६३
समस्तपादयमकं	१४	४	३१	सर्वदेवगणा यद्वद्	१०८	७	३३९
समस्तपापशमन	१०६	५४	३२६	सर्वदेवमयं व्योम	७५	८	२०६
समस्तभुवनातीत	१०६	८६	३२९	सर्वपृथ्वीमये देव्या	८१	७	२१५
समस्तभुवनाध्यक्ष	१०६	५८	३२७	सर्वनीलसमाकुले	९४	२९	२६८
समं साचीकृतं न स्यात्	२५	४८	७१	सर्वभूतदयार्थ्यान	३०	१०	१०१
समाकुचितकं चैव	२१	११	५३	सर्वभूतप्रतिष्ठा च	१०६	५९	३२७
समागमः पुटाना यः	२५	३४	७०	सर्वलक्षणमुक्तरय	४४	८	१५८
समार्धं चन्द्रमध्यस्थ	८४	७	२२०	सर्वलोकस्थ धर्मज्ञ	६८	१२	१९४
समा विरहिता चैव	२५	८	६७	सर्वशास्त्राग्रसरसो	६४	४	१८७
समा सौम्या विनिर्दिष्टा	२५	१४	६८	सर्वस्यावाहनस्यान्ते	१०३	३	२९८
समाश्चाद्देवताः पादाः	३९	४४	१४०	सर्वस्यावाहनस्यान्ते	१०४	१३	३०५
समुत्थिता महाभाग	८२	११	२१७	सर्वं कृत्वा पदच्छेद	५	१०	१०
समुद्रमनुकम्पायां	२५	७४	७४	सर्वाणि सौम्यरूपाणि	४४	१५	१५९
समुद्राणां प्रभास्थाने	४२	५४	१५०	सर्वाभारपरं देव	१०६	८८	३३०

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सर्वानावाहयिष्यामि	१०४	१०९	३१३	सहाङ्गुष्टेन निर्दिष्टा	३३	१०९	१२१
	१०६	१४७	३२५	संकटे लोहविन्यस्तम्	४०	२८	१४३
	१०६	१५०	३३५	संक्षिप्ताङ्गप्रकम्पाद्यैः	३१	३९	१०७
सर्वाभरणयुक्तश्च	६९	४	१९५	संक्षिप्ते चैव निक्षिप्ते	२६	६२	८०
सर्वाभरणसपन्नौ	४९	३	१६८	संक्षेपेण मया प्रोक्तं	१८	६	४४
सर्वामिनयनं चैव	२२	६	५४	संदंशप्रहणे कार्यः	२६	५१	७९
सर्वालङ्कारभूपाङ्ग	१०६	९०	३३०	संदेशस्त्रिविधो ज्ञेयः	२६	५०	७९
सर्वाश्च द्विभुजाः कार्याः	६६	६	१८९	सदेशालापसंज्ञासु	२४	८	६०
सर्वाश्रये महाभागे	१०६	६०	३२७	संदष्टश्च समुद्गश्च	२५	७०	७३
सर्वासा देवतानां तु	१०४	५३	३०८	संध्यामावाहयिष्यामि	१०५	२४	३१८
सर्वासां वास्तुवियोक्त	९४	१५	२६७	सम्पत्करी द्वितीये स्यात्	९६	४९	२७८
सर्वास्तु वृत्तयस्तत्र	१७	९	३७	संपूर्णं पूर्णमित्युक्तं	२५	५९	७२
सर्वेच्छंदो विकल्पाश्च	३	१३	७	संवाह्यमानचरणे	३४	३	१२४
सर्वे ते स्वर्गमायान्ति	८७	५२	२४७	सम्भ्रमाज्जायते राजन्	३१	२७	१०६
सर्वे देवगणाः कार्या	८६	१३०	२४१	संभ्रमावेगचेष्टामिः	२८	४३	९४
सर्वे शिखरहीनाः स्युः	८६	११०	२३९	संमुखौ तौ तु जगति	८६	६१	२३५
सर्वेषां देवतानां तु	८७	४४	२४६	संयोगार्णः परो यस्मात्	३	१२	७
सर्वेषां भद्रपीठानाम्	७५	४	२०६	संवत्सरश्च दिवसो	१२	५	२७
सर्वेषामङ्गहारानां	२०	३६	५०	संवत्सरं तु कर्तव्यं	९६	१३६	२८६
सर्वेषामथ दुर्गाणाम्	४२	६३	१५१	संवत्सराख्ये वर्षे तु	९६	११	२७५
सर्वेषामेव वर्णानां	९०	२५	२५६	संवत्सरोऽब्दो वर्षं च	९	१	२०
सर्वैराकुक्षितैरङ्गैः	२१	३	५३	सवेष्टितशिरस्काश्च	४२	४२	१४९
सरितां सशरीराणां	४२	५१	१५०	संसारभ्रमणं चक्रं	६०	५	१८३
सलक्षण चित्रमुशन्ति	३८	२७	१३५	संस्कृतं नायकवचो	२७	३०	३९
सव्योत्थितेन हस्तेन	२८	४९	९४	संस्कृतं प्राकृतं चैव	२	१०	३
सशरीराः समायान्ति	८७	५९	२४८	संहारहेतुकी मूर्तिः	५१	१५	१७२
सशुद्धं मधुरं स्पष्टं	३९	६	१३६	संज्ञापदेशपृच्छासु	२४	२	६०
सश्वास इव यच्चित्रं	४३	२२	१५६	साकारा विकृतिर्ज्ञेया	४६	३	१६२
स सर्वकामानाप्नोति	१	१०	२	सांख्यं तद्विद्धि धर्मज्ञ	४७	१६	१६५
ससंशयं न वक्तव्यं	१५	१३	३४	साह्वयं योगं पञ्चरात्रं	८७	३९	२४६
ससौरे सृष्ट्युदा ज्ञेया	९६	६४	२७९	साचीकृतमिदं रूपं	५९	५	१८२
सस्यवृद्धिस्तवायता	१०४	४०	३०७	सा तिर्यगुच्छिताद्गुष्ठा	३३	२	११२
सहकाररसं शुद्ध	३५	३	१२७	सात्त्वतोक्तेन विधिना	११६	५	३५३
सद्वैद्यमसक्रोधं	१०६	४०	३२५	सात्त्विकी वैष्णवी ज्ञेया	४४	४	१५८

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साधने विस्मये हर्षे	२४	६	६०	सुपर्णस्य च तालस्य	५४ १ १७७
साध्योऽर्थक्षेदस्तु कोऽर्थो	५	२९	१२	सुप्तं च चेतनायुक्तं	४३ २९ १५६
साध्योऽर्थो न प्रसिद्धश्चेत्	५	२४	१२	सुभद्रवसुभद्राख्यौ	८५ ३० २२४
स्वापराधसमुद्भूतं	३१	९	१०४	सुभद्र शीघ्रमागच्छ	१०६ १३५ ३३४
सामवेदस्तु कर्तव्यः	७३	४२	२०३	सुभद्राव्यस्त निर्दिष्टः	८६ ४९ २३४
सामान्यतस्ते नृपवर्ये	३५	१८	१२८	सुभद्रवसुभद्राख्यौ	८७ ३४ २४५
सामान्यमप्यवक्ष्यामि	८८	१	२४९	सुमन्तुर्जैमिनिः पैत्रो	८५ ६६ २२८
साम्मानिरुद्धौ कर्तव्यौ	८५	७८	२२९	सुराणां प्रमथाः कार्याः	४२ १७ १४७
सारणः पथमः प्रोक्तो	८	२२	१८	सुरानावाहयिष्यामि	१०३ ११ २९९
सारस्वतं ते कथितं	६४	७	१८७	सुरूपरूपः कर्तव्यो	७३ १२ २०१
सार्पं कर्तुर्विनाशः	६६	३२	२७६	सुरूपरूपः स्वाकारो	६७ ५ १९१
सा शिला धीकरी ह्येवा	९०	२३	२५६	सुरूपवणः सुसितास्ता	५२ ९ १७३
सास्ना रास्ना तथा वीक्षी	११	१२	२६	सुरूपा पूजयेद्विद्वान्	१ ८ २
सावत्सराणां माहृत्य	१७	३६	४०	सुलक्षणाक्ष्ण संयुता च	१६ १४१ २८६
सितजीवेन्दुपुत्राणां	९६	१०१	२८३	सुस्निग्धविस्पष्ट	४१ १५ १४५
सितो हास्यश्च विज्ञेयः	३०	५	१०१	सुस्मेन्दुधातिसूक्ष्मश्च	१०८ ४ ३३९
सिद्धिर्भूतिर्मती ह्येवा	६४	५	१८७	सूचिते छेदिते कार्ये	२६ ३७ ७८
सिद्धिश्च द्विविधा नाट्ये	२०	६१	५२	सूचीविद्धोऽपविद्धश्च	२० ३४ ५०
सिन्दूरादणसङ्काशो	७३	१६	२०१	सूतधारस्य भवेदेव	२९ २२ ९९
सिन्दूरादणसङ्काशौ	१०६	१४५	३३५	सूत्रधारस्य वाक्येन	१७ २९ ३९
सिरादर्शितकण्ठाश्च	४२	३९	१४९	सूत्रन्यासं च कुर्वीत	९४ २१ २६७
सिद्धर्क्षवानराष्ट्रीनां	२८	२३	९२	सूत्रार्थश्च पदार्थश्च	५ ११ १०
सिद्धाकारस्तथा सिंहो	८६	१०२	२३९	सूर्यः शुक्रः बुधो राहुः	८६ ५३ २३४
सिद्धाङ्गलक्षणं वेत्तुं	५३	६	१७५	सूर्योदयास्तमययोः	९ १० २०
सिद्धायमिनये चैव	२३	१३	५८	सेनाध्यक्षश्च कर्तव्यः	२७ ३५ ८८
सिद्धासने सुखासीनः	७८/२	९	२१०	सिद्धेन्द्रिय महाशक्तिः	१०८ ६ ३३९
सिद्धासनेऽस्याः कर्तव्यः	८२	४	२१६	सैव लक्ष्मीर्भूतिः कीर्तिः	६० ४ १८३
सिद्धो पञ्चश्च कर्तव्यः	६७	८	१९१	सोपानसंश्रयविस्तारो	८७ ५ २४३
सीतामावाहयिष्यामि	१०६	११६	३३२	सोममुद्रा मध्यमया	३३ ९३ १२०
सीरपाणिर्बलः कार्यो	८५	७३	२२८	सोमध्यान्द्रेण रूपेण	७२ ४ १९९
सुक्कृवी च तथा कार्पा	७१	१०	१९७	सौख्यदा नवमे राजन्	९६ ११९ २८४
सुधावर्णेन सर्वेषां	९२	१४	२६०	सौभाग्यमुत्पल तस्याः	५२ १४ १७४
सुधासिते समाप्ते	९४	३७	२६९	सौम्यमहस्य सुशुभा	९६ ९९ २८३
सुधासुसुतधृजं च	८८	१३	२५०	सौम्यमूर्तिः परा ह्येवा	६८ १३ १९४

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सौम्ये तु वरदा प्रोक्ता	९६	३०	२७६	स्निग्धा हृष्टा च जिह्वा च	२५	२	६७
सौरे भवति सुस्फीता	९६	७२	२००	स्मरणात्पूर्ववृत्तानां	३१	२२	१०५
सौरोदयो भवेद्येन	९६	४४	२७८	अस्तगात्रत्वनिःश्वास	३०	२३	१०३
सौवर्णं राजतं ताम्रं	४५	१	१६१	स्वकर्म्मोपस्करव्यग्रः	४२	४५	१५०
स्कन्दस्य तु स्मृता मुद्रा	३३	२१	११४	स्वतस्तु देवः साकारः	४६	४	१६२
स्कन्दस्य शक्तिः कर्तव्या	९४	४३	२६९	स्वपताकायुता राजन्	८५	२९	२२४
स्कन्दो विशासश्च गुहः	७१	६	१९७	स्वप्नं वाप्यशुभं पश्येत्	८९	२०	२५२
स्तनितं गर्जितं विद्यात्	९	१७	२१	स्वप्नायिते चामिनयं	२८	६१	९५
स्तम्भः पशुर्धर्मनिदाघ	१२	१५	२८	स्वप्नार्थं च स्वपेतत्र	९०	२७	२५६
स्तम्भनं चापि विज्ञेयं	२४	४६	६४	स्वभावपुटसंस्थानं	२५	३६	७०
स्तम्भे सविस्मये माने	२४	२८	६२	स्वभावसंश्रितः पादः	२३	२	५७
स्तम्भोच्छ्रायं तथा	९४	३५	२६९	स्वभावसंस्थया चैव	२२	११	५५
स्तब्धं शीते तथा व्याधौ	२४	१९	६१	स्वभावसौष्ठवोपेतं	२३	४	५७
स्तब्धं स्तब्धं तथा प्रोक्तं	२४	१७	६१	स्वभावामिनये स्थानं	२८	३७	९३
स्त्रीणां गतिः स्यात्	२९	३९	१००	स्वमानाङ्गुलमानस्य	३७	१३	१३२
स्त्रीणां हेलामु ललिता	२५	३२	६९	स्वयमुत्पादिताना मे	१७	३३	३९
स्त्रीरूपश्च तथा कार्यः	८५	६०	२२७	स्वयं नृपेन यः कुर्यात्	३४	२६	१२६
स्त्रीकृत्यस्ते कथिना	१११	१५	२६	स्वर्गलोकप्रदा स्वरयै	९६	७०	२८०
स्थानप्रमाणभूलम्बो	४१	९	१४४	स्वर्गगङ्गाकरे पद्मं	५२	२०	१७४
स्थानं प्रमाणं भूलम्बो	४३	१९	१५५	स्वरमेदो भयाद्रौक्ष्यात्	३१	४२	१०७
स्थानमेतन्प्रयोक्तव्यं	२३	२३	५९	स्वल्पैर्विदिक्षु संयुक्तः	८६	१०८	२३९
स्थानहीनं गतरसं	४३	२०	१५५	स्वस्थं यदालस्य क्रान्तं	२२	१	५४
स्थानानां बहुसंस्थत्वात्	३९	४०	१३९	स्वातिमावाहदिप्यामि	१०४	७७	३१०
स्थानानि नाधिकमतः	३९	३६	१३९	स्वानुरूपप्रमाणाद्य	४२	१३	१४७
स्थानानीमानि मानाद्यैः	३९	३५	१३९	स्य नुलिप्तावकाशा च	४१	१४	१४५
स्थानेनानेन कर्तव्यः	२३	३	५७	स्वाभाषिणी च कर्तव्या	२५	६३	७२
स्थानेनानेन कर्तव्यं	२३	८	५७	स्वाहामायाहदिप्यामि	१०५	२५	३१८
स्थितेऽप्यभिमुखेऽर्धाङ्गे	३९	२७	१३८	स्वां स्वां दिशामधिष्ठाय	१०४	१२२	३१४
स्थिरां प्रतिष्ठां गृह्यायां	९३	१५	२६२	स्वेदापमार्जनायापि	२८	३५	९३
स्थित्वा पादतलोप्रेण	२४	४५	६४	स्वेदधैर्यायहितं च	३१	४५	१०८
	२४	५७	६५	दशेत्यामन्त्रयेजारी (१ री)	१७	४६	४०
स्निग्धवैर्दृप्तद्वाराः	५२	८	१७३	दद्या वेदमहायस्तु	३४	१२	१२५
स्निग्धवैर्दृष्टं सङ्घातं	१०४	२५	३०९	दन्तनाथ गुमत्रन्या	४३	१६	१५५
स्थूलाग्नौ विहितः प्रांगुः	२९	१३	९८	दद्यानायाहदिप्यामि	१०५	११	३१७

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हरिताल मुधा लक्ष्मा	४०	२६	१४३	हस्तानावाहयिष्यामि	१०५	३६	३१९
हरस्य दयिता भार्या	१०४	४१	३०७	हसो भद्रोऽथ मालव्यो	३५	८	१२७
हरिणाव हयिष्यामि	१०६	९८	३३१	हसो मत्स्यस्तथा कूर्म	८५	५९	२२७
हरि, सङ्कर्षणाशेन	७८/२	७	२१०	हार्दमूर्तिनिभस्तस्य	७८/२	८	२१०
हरे समीपे कर्तव्या	८२	२	२१६	हास्यशृङ्गारवरुण	३०	१	१०१
हसिते रुदिते कार्यम्	२४	२९	६२	हास्या हास्ये च विज्ञेया	२५	२४	६९
हस्तदीर्घेण यन्त्रेण	९१	४	२५७	हितस्या सर्वलोकस्य	१०६	३१	३२४
हस्तपादसमायोगो	२०	३७	५०	हिमवत्सन्तितौ कार्यौ	८७	७	२४३
हस्तप्रमाणत प्रोक्त	८६	२	२३०	हिमवान् बहुभिस्तम्भै	८६	१२५	२४१
हस्तमन्तरित कृत्वा	२८	६०	९५	हिमाम्भसानि प्रियन्ते	९५	७	२७३
हस्तमावाहयिष्यामि	१०४	७३	३१०	हिरण्यकशिपुर्दत्त	७८/२	५	२१०
हस्तमोच्य स एवोक्तो	१०	१५	२३	हिरण्यकशिपोर्वक्ष	७८/२	४	२१०
हस्तस्पर्शान्मन्त्रा	२९	२०	९८	हिरण्यवर्णेत्यारभ्य	९९	१	२९२
हस्ताना भद्रकाल्यास्तु	७१	११	१९८	हिरण्याक्षशिरच्छेद	७९	७	२१२
हस्ता मयते कथिता नृवीर	२६	९७	८४	हीनाधिकप्रमाणा च	३८	१७	१३४
हस्तावधोमुखौ यत्र	३३	९८	१२०	हीनाधिक न कर्तव्य	२०	६	४७
हस्तिद्वय विजानीहि	८२	१०	२१६	हेतिप्रमोक्षो न तु रङ्गमध्ये	२७	४७	८९
हस्ती कलम इत्युक्तो	१०	१८	२३	हेतुध शेषो विदितो युधानाम्	६१	५	१८४
हस्ती द्विप इभो दन्ती	१०	४	२२	हेतु विना विततता	१४	१०	३१
हस्तेऽस्य परशु कार्य	८५	६२	२२७	हैमेन युक्ता दुर्मिक्ष	९०	१०	२५४
हस्तौ कटधूलिविन्यस्तौ	२२	३	५४	होत्रे छत्रप्रहे चैव	२६	३२	७७
हस्त्यारोहास्तु कर्तव्या	४२	३७	१०९	हृष्टवायसमानङ्ग	४२	७९	१५३
हसपशौ स्मृतौ हस्तौ	२६	७२	८१	हृष्टा हृष्टे तु कर्तव्या	२५	२६	६९
हसयाने न कर्तव्यो	७१	१२	१९८				

